

# ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

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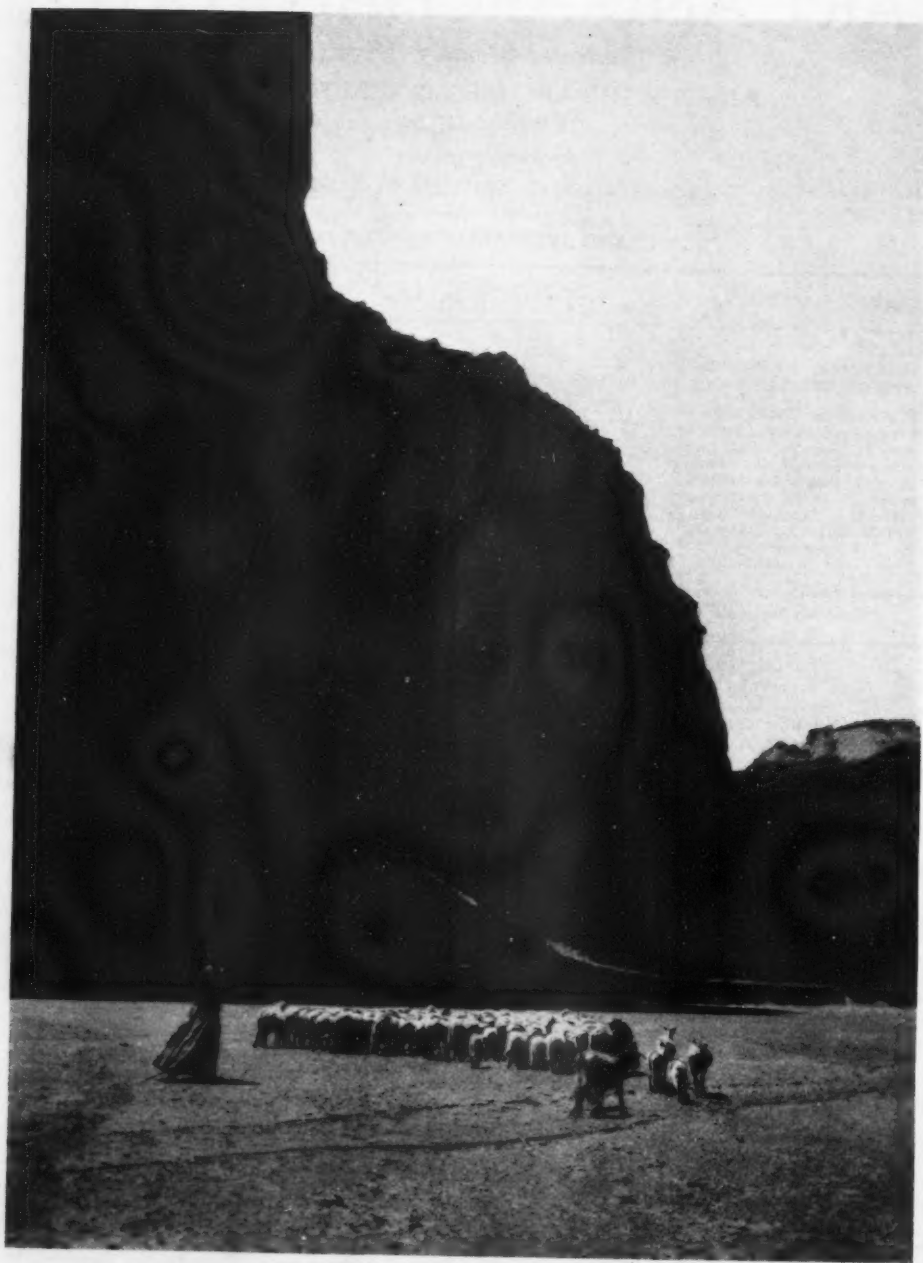
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NAVAJO SHEPHERDESS AND SHEEP.



# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXVII

JANUARY, 1929

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## THE NAVAJO SHAMAN AND HIS SACRED SAND-PAINTINGS

By ROSE V. S. BERRY

**A**MONG the interesting records of the Smithsonian Institution are those filed forty years ago by Dr. Washington Matthews and Colonel Stevenson, which became the standing authority upon these sand-pictures of the Navajos. For forty years students have consulted Matthews' *Navajo Indian* to find authoritative material on the dry paintings of the desert artists.

It is because the sand-painting—a sacred medical ceremonial—is not decorative in its purpose; it is never shown in the Medicine Lodge to give pleasure by its beauty of color or design. The sand-painting has a meaning that is deeply significant; it is supposed to possess healing powers in itself. Its relationship with the artist-priest who brings it into being; with the Medicine Lodge where it is placed; with the patient whom it serves; with the invited guests who share its benefits;

with the specific occasion which brings it about, are all factors to be taken into consideration in trying to make known the mystic value of the sacred sand-painting never seen outside a Medicine Lodge.

Because the red man is an inarticulate person, unable to tell of himself, or to speak freely of his art, his myths, and his religion, much of the accepted information about him has been of the obvious, superficial sort. The ethnologist and the archaeologist have, however, realized that there was much that was vital and unrevealed in the life of the first American, so they have begun to study the Indian's needs that shape his daily life; his work that includes his daily occupations and his crafts; his thought that makes his art, his music and his literature; his myths and his religion that make his spirituality.



A MEDICINE LODGE READY FOR CEREMONIAL.

The best known Indian, aside from the warrior, is probably the medicine man. This is presumption, however, and not a fact. His title associates him so entirely with the white man's doctor of medicine that he is classed as a savage physician without further consideration, and most thoroughly misunderstood. The real truth is, that the white man has no equivalent for the Indian medicine man. The Navajo *Shaman*, as they call him, is intimately associated with every phase of Indian life. The *Shaman* by nature and training seems to exercise much of the Indian's creative talent; he is virtually the centralized source of Navajo cul-

ture. The medicine man comes into his position only after long and intimate association with the sages of his tribe; after his own character has been tried and found worthy. When he has arrived, he is the warrior's adviser; the guide and friend of his people. In his own right, the medicine man is minstrel, musician, artist, poet, physician, prophet, and priest.

With this knowledge of him, it would seem that a thorough study of this notable individual would bring the information about the Indians which is so earnestly sought. Given an understanding based upon confidence, friendship, and unlimited time this might be,

## ART AND ARCHAEOLOGY

but for the tragic truth that the Indian's history, his laws, music, poetry, myths, religion, and his language itself, have never been written. From *Shaman* to *Shaman*, from father to son for generations, this vast accumulation of tribal lore has been handed down by word of mouth. It is not strange that much has been lost in the ages of rehearsing and retelling.

Among those who have been lured by the charm of the Southwest is Mrs. Laura Adams Armer, a California painter. For successive months in successive years she has gone into the remote regions of the Navajo country, there to make a thorough study of this Red Man; not so much as new subject-matter for her canvases, but to study him as a human being who, as a mystic, might be interpreted.

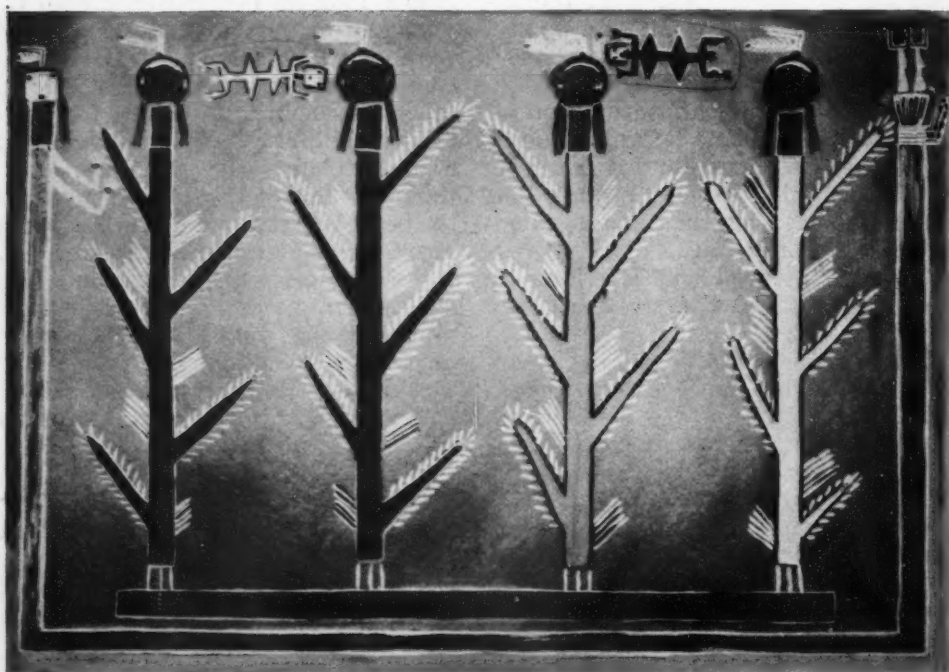
A long distance back from the main thoroughfare, where the plain and the mesa become good grazing ground, Mrs.

Armer took up her residence with the family of a Navajo herdsman. They were gentle, a fine type of their tribe; considerate in their dealings with each other, and hospitably admitted her to their daily life. Their living was upon a high plane; they thought great thoughts; their constant search was for the beautiful; their names of things and places were poetically descriptive.

Seeking ever to realize the aim of her quest, Mrs. Armer went into Navajo mythology seriously. Thoughtfully she recorded her findings, with the result that the *Shaman* understood her painted statement of his myths. Because of this interest in her delineation, one of the oldest Navajo medicine men lingered long, one afternoon, over the pictures in her studio. Mrs. Armer could not speak his language and he had no English. Finally, turning to a person who could understand him, the Indian said:



PRAYER PLUMES AND SMALL SPRUCE TREES, ANNOUNCING TO THE GODS THAT A SAND-PAINTING IS BEING MADE IN THE MEDICINE LODGE.



SAND-PAINTING NO. 1. THE CACTUS FOLKS.

"The white woman paints strong medicine."

Always on the alert for the elusive thing she wanted to know, Mrs. Armer asked the *Shaman*, through the interpreter, to make her a sand-painting. He instantly refused, explaining that it was sacred, and could not be done outside the Medicine Lodge. A few days later the *Shaman* returned to Mrs. Armer's pictures, and once more she voiced her request for a sand-painting. It was refused again on the ground that it was sacred.

"What makes the painting sacred?" Mrs. Armer asked.

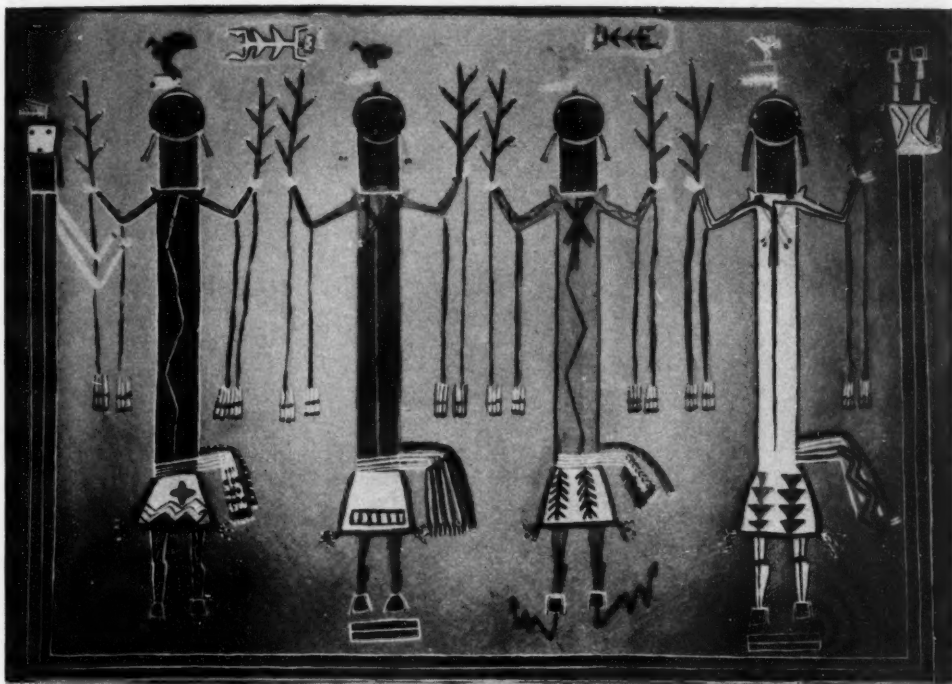
"The sprinkling of the pollen over it," the *Shaman* answered through the interpreter.

"Can the painting be done without the sprinkling of the pollen?" queried Mrs. Armer. For some time the *Shaman* did not reply, then turning to the interpreter he said:

"We will make a sand-picture for the white sister in four days."

Such a promise had never been given to a woman before; a *Shaman* painting a picture in her studio because he respects her work as an artist—or a kindred medicine man, by right of her art—had simply never happened, and for the time being there was an interesting bit of history in the making. It was irregular, and the medicine man had stated that fact; nevertheless, when he had become sufficiently impressed by her pictures, which to him were "strong





SAND-PAINTING No. 2. THE FOUR WIND GODS.

medicine", he compromised with his law, his tradition, and his religion. His coming was awaited with keen anticipation. But the fourth day came and went, and the medicine man did not appear. On the morning of the fifth day without a sound to announce his presence, the *Shaman* suddenly stood in the doorway. On being told that he had been expected the day before, he quietly remarked:

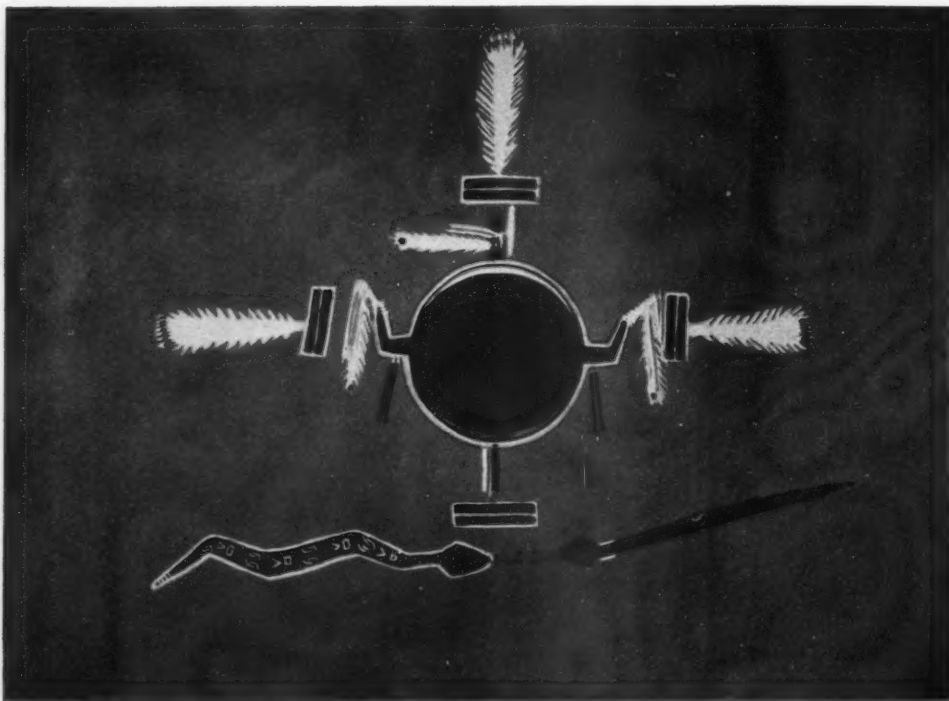
"One does not count the first day in reckoning time."

Being a man far advanced in his shamanic powers, he usually directed others in painting the large pictures, but in this instance all the work and the preparation fell to him. White and yellow sandstone and large lumps of

charcoal he had with him, red sandstone he fetched from a cliff two miles away. After clean sand from the dunes outside had been spread on the floor over a space ten feet square and three inches deep, the sand-painting was begun.

In painting the *sacred* sand picture there is a routine which is semi-religious and altogether ceremonial. The colors used by the sand-painters are five in number: black, blue, white, red, yellow. They get a brown by mixing black, red, and yellow; their blue—which is really gray—is a blending of black and white. Red, yellow, and white sandstone furnish these colors; and sometimes gypsum supplies the white. The best black comes from the charcoal of the piñon





SAND-PAINTING No. 3. SUN AND SERPENT.

tree. For small objects and areas the Navajo may use powdered turquoise for blue. The colors are ground between two stones, or with a pestle in an ancient Indian mortar called a *metate*. The colors lie in the mountains and the sands close by; if more vivid shades are needed, a search of the hills is undertaken by younger sand-painters deputized by the directing *Shaman*.

The Medicine Lodge is usually circular, with a blanket-curtained door to the east. A fire burns in the center of the room, with an opening in the roof for the smoke to escape. The place is only dimly lighted. In preparing the Medicine Lodge for the sacred picture, the central fire is always displaced. More than that, there is a ceremony

attached to the process, which is very thorough. Having carried out the coals and the ashes, the dirt where the fire has burned is dug out to the depth of a foot or more, and fresh earth is used to fill the excavation. When the floor has been smoothed over, clean, light-colored, wind-blown sand, to the depth of three inches, is placed upon a space sometimes twenty-five feet in diameter. Upon this neutral-toned background the painted design will stand out in well-defined line and color. The painting of the sacred picture is announced to the gods and the tribesmen by placing several prayer plumes before the entrance of the Medicine Lodge, which for the time being is in sole possession of the artist-priests. The

## ART AND ARCHAEOLOGY

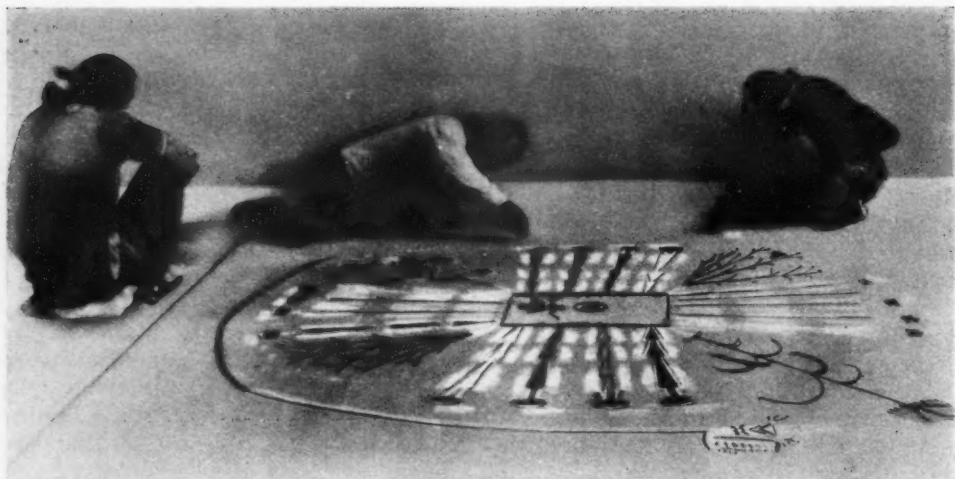
prayer-plumes are made of eagle-feathers. Some of them are the fine breast-feathers, so delicate the gentlest wind keeps them constantly fluttering. The Navajo counts each tiny motion of the finest feather-flue, a prayer; as the plumes are bound upon sticks and catch the faintest breeze that blows, prayers for those hours are perpetually ascending.

Inside the Medicine Lodge the directing *Shaman* proceeds according to law. Precedence is given to certain points of the compass in making the picture. The work begins in the center of the prepared sand background. When the design leaves the pivotal point, the East is taken first; the South, second; the West, third; and the North, fourth. All ceremonial movement is sunwise. The pictures are drawn to a system, the

Medicine Man of the ceremonial being the final authority as to the design. The naked bodies of the mythical figures are drawn first and then the clothing is put on. The artist takes no liberties with the important portions of the painting; he may decorate the girdle-pouches (an ornament appearing just above the skirt) as he desires, and he may vary the pouch in shape to harmonize with his decoration, but there his liberty ends. Some of the parts are measured by palms and spans; but the straight and parallel lines are frequently drawn without mechanical assistance. In the case of the most delicate of these lines, the artist's skill is marvelous; for the lines are not made by brush or pencil, but by the flowing of a fine powder from the clasped thumb and the two forefingers. When chang-



SAND-PAINTING NO. 4. SHAMAN PAINTING "THE POLLEN BOY".



SAND-PAINTING NO. 5. SHAMAN FINISHED, WAITS WHILE HIS ASSISTANTS COMPLETE THE RAINBOW FOR "THE POLLEN BOY" SAND-PAINTING.

ing from one color to another, the sand-painter blows upon his finger-tips, so that none of the previously handled color may dim or mar the new pigment. If he makes a mistake, the error is not rubbed out but covered over with the neutral shade of the background. The artists in doing the pictures are stooping, sitting, or crawling over the sanded background; this disturbs the surface, which must at last be perfectly smooth. As they move away from the finished center of the design, they level the sand with a long stick which the women use in weaving to force the threads down. Sometimes the *Shaman* has his own stick for the purpose which he wears in his sash. Sand-painting is practiced by several of the desert tribes of America, but the Navajo painter is the greatest artist with the dry pigment. This is not surprising, since the young aspirant for artistic and shamanic honors is trained for ten years before he is considered able to take rank with the master painters of his tribe. Before he is an artist by right of his own achieve-

ment, beside his ten years' preparation, he must have passed through four initiative ceremonials.

As the mythological figures and the recognized Navajo deities are given their positions in the sand-paintings, it soon becomes evident that there is a relationship between the colors and the cardinal points of the compass. White is used for the East, blue for the South, yellow for the West, and black for the North. White is the color of the pre-dawn and the dawn, which is associated with many of their sacred ceremonials. Blue is associated with the South from which come their gentle, warm winds, and where they most frequently see the blue sky. Yellow is the heated, vigorous light, and glowing sky of the sinking sun. Black is the ominous region of change; the storm center, and the birth-place of the black storm-cloud. One deviation from this usage is known. When the deities portrayed have their power and residence in the depths of the nether world, black is used for the East, and white is changed to the

## ART AND ARCHAEOLOGY

North. The unvarying rule is maintained that blue is always for the South, and yellow is always for the West. Beside the gods painted in the main central design, the sand-pictures are usually surrounded on three sides by a strangely colored rainbow deity. The feet of this god are often encased in high deer-skin boots. The skirt, beautifully trimmed with rich design, ends—like that of other gods—in a three-feather decoration. In the sash and the pouch, the Navajo painter takes his usual bit of freedom. From the waist the body of the rainbow god stretches around the large central design, in blue and red stripes, until, at the opposite side, the arms, neck, and decorated head finish the portrayal. This rainbow god is nearly omnipresent. Its part in the Navajo mythology must be important. The side of the sand-painting not enclosed by the rainbow appears to be an opening, and this is usually guarded by sacred Navajo symbols.

### NO. 1. SAND-PAINTING OF THE CACTUS PEOPLE, BELONGING TO THE WIND CHANT.

The four figures, equal in size, alike in design, fashioned after a conventionalization of the cactus plant, stand, with roots for their feet, upon a long black bar. The figures are robust and formidable. It is not safe to assert that the Navajo would modify his symbolism for the sake of his design. In this instance he has given each god three stiff, upward-reaching cactus prongs on one side of the main stem-body, and two on the other. The gods at the outer edges have the three prongs to the outside; the two in the middle have the three prongs to the center, thus filling the space in an excellent

balance. The round heads would signify that all the gods are male. The head-decorations are feathers tied on with white string; the earrings are blue, to imitate turquoise, with red, to imitate coral drops. The long necks are painted blue and have four red stripes paralleling the chin. The figures, beginning with the right, are painted in the usual four colors: black, yellow, blue, and white. Some medicine men claim that the black bar upon which the figures stand is a perpendicular cliff, the small white dots being the entrances to the cliff-dwellings. The rainbow deity in this picture is most unusual; the accustomed red and blue stripes have been replaced by a scumbled band embracing all the colors when finished, but which in the beginning was solid black. Many of the Navajos have not seen this type of rainbow; but each *Shaman* present testified that the Cactus people, in the Wind Chant, required the scumbled rainbow. The head of the rainbow deity is square, which makes it female. The fourth side of the sand-painting, left unprotected by the rainbow, is guarded by the small beetle-shaped *Tonso*, an associate of the gods for so many centuries that the Navajos no longer know its character or origin. It has the square head-mask of the female deities, and is encircled by a line of the sacred pollen.

### NO. 2. THE FOUR WINDS, BELONGING TO THE WIND CHANT.

This painting also is composed of four equal-sized figures, alike in form and general appearance—the same skin and feather pendants hanging from wrists and elbows, and the five-pronged cactus plants in their hands. There is a confusion possible in the interpretation of the individual figures. The second



## ART AND ARCHAEOLOGY

and fourth gods have straight lines running from chin to toes and through the arms, and they are standing upon rainbow bars — which indicate sunbeams. Straight lines and sunbeams would signify female deities, but the head-mask is round, showing it is a male mask. The first and fourth figures are indisputably male gods. The round head-masks, the zigzag lines through the arms and from chin to toes, and the fact that they are standing upon the zigzag lightning, declares them male. The rainbow deity, as usual, is made of the accustomed conventionalized red and blue stripes, and has a square head-mask. Her head and neck are each squared with the rainbow stripe, which is not usual. The skirts are all differently trimmed; the pouches differ in shape and decoration. The four-pointed star in the skirt of the first god is a favorite with the Navajo, and is significant. It speaks of the four cardinal points of the compass, of which the Indian always seems conscious; it may bear upon the immediate future, as that which lies before; upon the past, as that which lies behind; upon the right and the left of the person, as that which lies to either side. Beside the feather decorations of the head-masks, there are birds in different poses, as if having difficulties in alighting, or in flying away. The black and white *Tonso* keep watch in their sacred pollen circle.

### NO. 3. SUN AND SERPENT SAND-PAINTING, BELONGING TO THE WIND CHANT.

This example is totally unlike the previous pictures. The sun is a large, blue plate-like disc forming the center. The round, flat circle is given horns for ears, which make it an important deity. The eyes are black triangles,

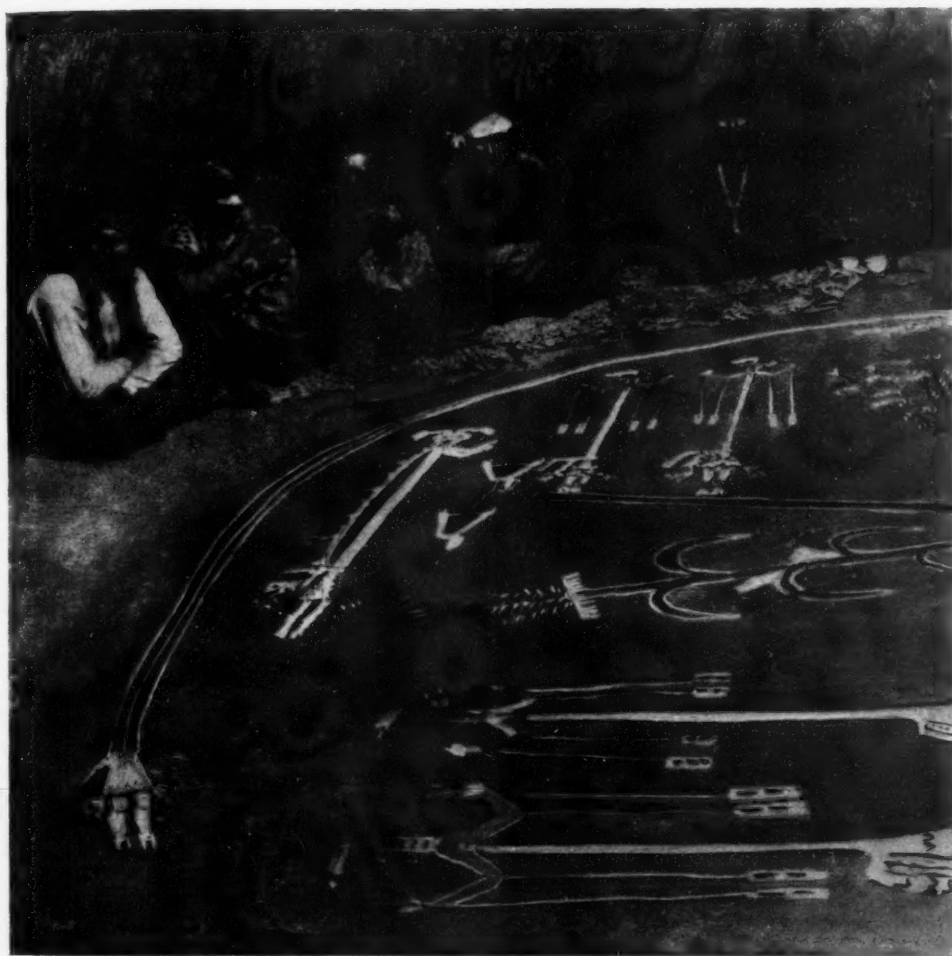
and the mouth is a black parallelogram. The crescent marking the brow is white, and signifies the dawn; the crescent at the chin is yellow, and signifies the sunset. The short bars of red and blue are sunbeams, and the eagle-feathers are sun symbols. The ears have the usual turquoise and coral decorations. The serpents, symbols of water and the inner earth, are blue and black rattlers; the zigzagged one is male, the straight one female. The Navajo *Shaman* always marks the rattlesnake with three definite characters: the small square, which is a female symbol; the small triangle, which may be a phallic symbol; and the four crescents in the two groups, which are the summer and winter moons.

### NO. 4. THE FIRST SACRED PAINTING OF THE MOUNTAIN CHANT.

In this picture, with the usual rainbow goddess on three sides, sixteen slender figures, four to each point of the compass, are distributed in such a manner that the square becomes almost a circle. The detail is noticed instantly, and the importance of this sand-painting is easy to surmise. Knowing that the picture is begun from the center, after the first glance the observer naturally looks to see what composes the middle motives. The Navajo's heaven is not above the sky, but below, in the earth's center. The Navajo has no startling creative myth. He believes that, nourished and sustained in the center of the earth, and warmed by the sun, the fused male and female gradually came to the surface in periods, each one of which he calls a "moving upward" or a "mergence".

The small circle in the center represents water. The four figures which seem to come from the earth, built upon a single motive that increases in size to-





SAND-PAINTING No. 6. SAND-PAINTING COMPLETED, AND THE ARTISTS. THE FIRST FOUR ARE THE MEN WHO DID THE WORK. THE INDIAN TO THE EXTREME RIGHT IS THE SHAMAN WHO DIRECTED THE WORK. PICTURE WAS TAKEN IN THE MEDICINE LODGE.

ward the outer edge of the center, are white, blue, yellow, and black conventionalized clouds. The clouds follow the distinctly marked cardinal points of the compass. Coming from the center of the world—the Navajo's heaven—between the clouds, are the four sacred domestic plants, tobacco, bean, corn, and squash. With the earth, sky, and

food to sustain life, indicated, the sun-beam paths which nearly square the circle, are the bars on which the gods are standing. (Standing figures show the legs; seated ones show only the feet.) On each circular male head is a crown of eagle feathers. Two of each group of four figures carry a rattle and a charm; the other two carry feather-

## ART AND ARCHAEOLOGY

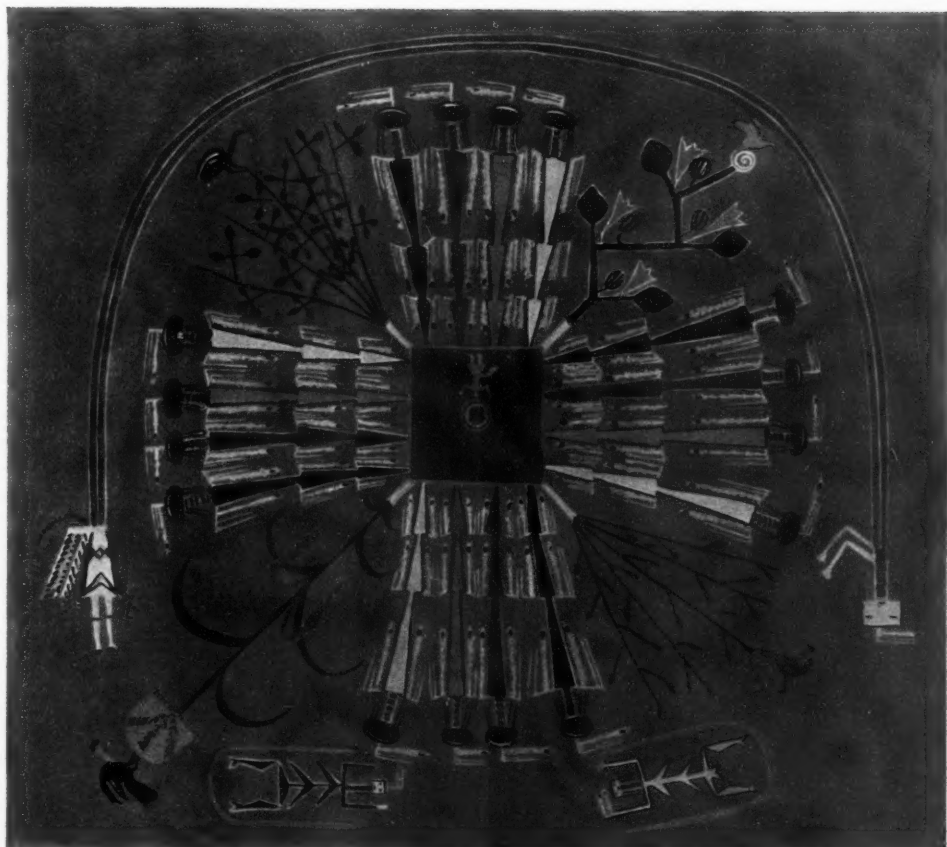
ornaments and a basket decorated so that it resembles a swastika. The usual pendants hang from wrist and elbow; and each figure wears a delicate beaver-skin ornament flaring to each side near the center of the slender body. The skirts and pouches are all different. The rainbow is nicely drawn. The head-mask is especially clearly drawn. The skirt, being larger, shows distinctly the three-feathered decoration at the sides, and the difference in the sash and pouch.

The sand-painting of *Ta-ta-teen Ishki*, "The Pollen Boy", is again a circular design of sixteen figures, with the sacred domestic plants springing from a center, that this time is a circle within a square. In painting this the central square was outlined first, then the inner circle was drawn free-hand, with three lines of color, and the four rectangles placed in it. The square was then filled solid with the blue, and the figure of the "Pollen Boy", *Ta-ta-teen Ishki*, with his head toward the east, was laid in with yellow. The four triangular figures followed in successive groups, and then came the sacred plants and the birds, the two *Tonso*, and finally the rainbow arching it all. The design is beautifully balanced, even though the cornstalk is so tall that it extends beyond the edge of the imaginary circle. Each group of figures consists of, left to right, a black, blue, yellow, and white god. These gods seem to be fashioned upon an elongated cloud motive, with two pendants hanging from each broad section of the angle. The necks are slender, but have the same four horizontal red lines on the blue solid surface. The masks are decidedly oval, but round enough to be male masks. The inevitable earrings are there: long strings of turquoise with the coral drops which the Navajos

first had from the Spaniards, and which they must have loved, since they include them so often in the finery of their gods. The eagle feathers are done nicely as decorative bits, and the stiff imitations of white string add to the delicacy of the top ornamentation. The sacred domestic plants are beautifully drawn, and tipped by the birds belonging to each, are fascinating. The *Tonso*, too, are better drawn, more trim and exact than they have been in the other sand-paintings. The delicacy of the outer line—the black *Tonso* edged with white, the white one edged with black—is almost too delicate to accept as sand-painting. But the Rainbow Lady is gorgeous in her attire, in her bright stripes, in her square little face, and her eyes are an intellectual distance apart.

The story of the "Pollen Boy" is one of the old ones. The small *Ta-ta-teen Ishki* was playing one day with his brother while his parents looked on. Suddenly they missed *Ta-ta-teen Ishki*, they searched everywhere, but he could not be found. Then they called upon the gods, for they were frightened when it appeared that he had vanished in a big hole that yawned at their feet. The father and mother implored the Winds, and besought the Clouds for help. But it was the little beetle-like *Tonso* who called in a small voice that if the parents would go down four ladders into the hole, they would find *Ta-ta-teen Ishki*.

The grandfather went for the little "Pollen Boy". He went down and down until he came to the serpents in their watery abode, and with them was *Ta-ta-teen Ishki*. The grandfather demanded the child's release, but the serpents said that *Ta-ta-teen Ishki* had been with them four days, had grown to



THE NAVAJO MOUNTAIN CHANT

*Four-Color Plate Loaned by  
the University of California*

*Reproduced by courtesy of  
Henry Parsons Erwin, Esq.*

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manhood, that they loved him, and would not give him up.

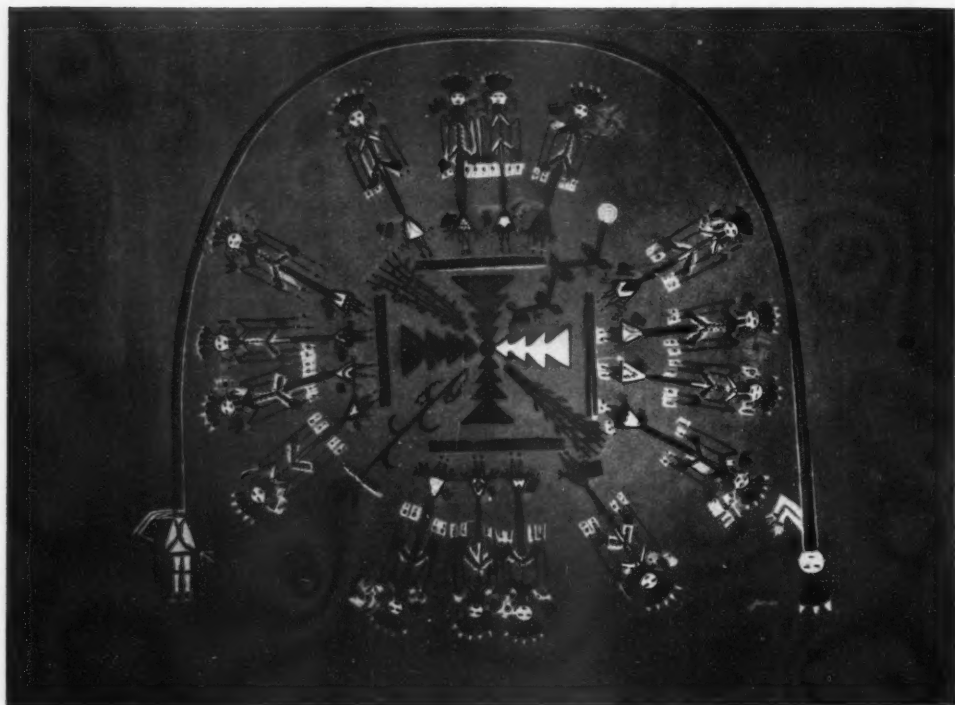
In his distress, the grandfather resorted to a scheme. He built a fire, and the place was filled with annoying smoke. The serpents were so uncomfortable that they asked to have the fire extinguished. The grandfather consented to put out the fire, but only on one condition, that the serpents would give back Ta-ta-teen Ishki. This they did, and the boy was brought back up the ladders and his parents were overjoyed to have him again. He was warmed by the sun, the soft breezes spoke to him, and the summer clouds gathered about him. The friendly *Tonso* cheered him to laughter. Then the wind spoke, telling him to make the sand-painting with the four clouds of the four colors, and the four sacred plants and the birds, with the *Tonso* as guardians of the east entrance. This was the first sand-painting.

Some of the best known Navajo ceremonials are: the Feather Chant, Eagle Chant, Deer Chant, Shooting Chant, Hail Chant, Big Star Chant, Wind Chant, Mountain Chant, Benediction, and the Moving Upward-Emergence Chants. As the centuries have piled up their tribal customs, these ceremonials have come to include much that constitutes the various reasons for an assemblage of people. But these festivals have become so costly to the individual who must bear the expense that they are fewer and fewer in observance. A celebration involving the presence and feeding of anywhere from fifty to two thousand people, for anywhere from three to nine days, is a matter for serious consideration. An Indian who would be host under such demands upon his hospitality must indeed be well-to-do.

However, the cost of the seasonal and religious ceremonials, together with the liberal remuneration of the *Shaman*, is met, and the big festival becomes the occasion for presenting many separate events, each of which may differ from the other in character. Outside the Sweat House and the Medicine Lodge, for the public to see and to enjoy, there may be some of the white man's outdoor sports. There will be races, all kinds of contests, the Yei—comical or clown—sessions, and the dances, with or without the masks, which are purely tribal and vitally interesting. Music and the dance enter into nearly all that the Indian does. Inside the Sweat House and the Medicine Lodge, apart from the crowd, the ceremonial assumes a semi-religious, and often a worshipful aspect. There, directed by the *Shaman*, the Indian will be purifying his body by sweating, fasting, and dancing; purifying his mind by the association with his tribesman and priest in prayer; purifying his spirit by earnest, beseeching supplication and an oft-reiterated dedication of himself to his gods.

On an appointed day, the sacred sand-painting will be done in the Medicine Lodge, for the patient—who may be the host for the whole ceremonial—and his friends. The sand-painting to be done must be the first of the series belonging to the Chant that is being celebrated. There are anywhere from ten to sixty sacred sand-paintings for the medico-religious scenes of the great tribal drama. If more than one of the sand-paintings is to be used—after the first one, which must be the introductory picture—the *Shaman* may choose the ones he believes best suited to the needs of the patient and the prevailing circumstances.





FIRST SAND-PAINTING OF THE MOUNTAIN CHANT.

No matter how elaborate the design may be, it is usually finished by noon. To accomplish this, the painters frequently begin in the early morning while it is still difficult to see in the poorly lighted Medicine Lodge. As many assistants are assigned to making the sand-painting as the time limit requires. When the painting is completed the *Shaman* chants and an assistant sprinkles the sacred pollen over it. This sanctifying, fructifying element in making the sand-painting holy is completed when the patient sprinkles sacred corn-meal toward the four points of the compass, as, walking toward the west side of the painting, he seats himself facing the East.

The solemn, religious-medical service consists of chanted prayers, invocations

to the gods, the shaking of charm-bearing rattles, the blessing of amulets, and the laying-on of medical herbs by priestly hands.

All of this must be done while the sun, as god of the day, is still in the sky. Everyone seated in the Medicine Lodge is an interested, eager participant in the curative ceremony. The friends of the patient who have witnessed the sacred, secret service, often avail themselves of the brief opportunity to touch their bodies with the health-giving pigments of the sacred painting. As the sun sinks in the West the prayers cease. The patient leaves his place on the life-giving picture, which, having served its purpose of healing, is destroyed, bit by bit, in the order of its making.

# THE ARCHITECTURE OF JAPAN

By IAN C. HANNAH, F. S. A.

MANY and excellent things have been written concerning the other arts of Japan, but of her architecture almost nothing at all.

Yet nothing but sympathetic knowledge is required to realize that the Japanese have worked out one of the most beautiful and interesting architectural traditions the world has ever known. In picturesque succession of cloistered court and columned hall it resembles the work of Egypt of old, yet structurally it stands at the opposite pole. Its chief qualities are inherent beauty and subtle loveliness; its great lack is the attribute of eternity. Egypt raised on barren sands her mighty halls of time-defying granite blocks, vaster than mortals ever lifted since; Japan reared by woods and trickling streams her halls of timber shaped like nomad tents, but caused them to glitter with lacquer and gold in rivalry of the jeweler's art.

As with practically every other institution of Japan, the origins of her

architecture must be sought far beyond the limits of her own archipelago. Ernest Fenellosa has shown that, a primeval Pacific influence guided the general forms of totem poles and other

decorative objects from Alaska to New Zealand and inspired the earliest art of both China and Japan. In China this crude and primitive influence was fairly soon outgrown. It survives to this day in Japan, particularly in all that pertains to the Shinto cult with its sacred dances and masks reminiscent of South Sea lands. The ordinary dwellings of the Japanese, covered by thatched hip-roofs, closed only by sliding screens, their rooms measured by the mats needed to cover the floors, are quite different from those of the



THE GREAT PAGODA AT KIYOMIDZADERA, KYOTO, IS THE CHARACTERISTIC JAPANESE ADAPTATION OF THE CHINESE ORIGINAL. NOTE THE SUBTLE USE OF CURVED FORMS.

Chinese. The type clearly originated in tropical islands to the south. Villages in Japan and in the lands of the Malays look very much the same from a distance. Most houses in Japan, as elsewhere, fail to rise to the dignity of

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THE SIMPLE BRONZE TOMB OF THE GREAT TOKUGAWA SHOGUN IEYASU AT THE CREST OF THE HILL, NIKKO. BEFORE IT STANDS THE STONE TABLE BEARING SACRED SYMBOLS. OVERHEAD THE TALL CRYPTOMERIAS WHISPER PERPETUAL REQUIEM FOR THE MAKER OF MODERN JAPAN.

architecture; but the Shinto temples, supposed to reproduce the ancient imperial dwellings, at least present a very picturesque style of building, characterized by X-rafters extending out into the air far beyond the ridge-pole of the thick roof of thatch, or by little gables following flattened curves that suggest an origin of long, bent, willow poles. This strong and lasting Pacific influence on Japan, so prominent a feature of her architecture and of all the institutions she has and did not get from China's store, may help to account for the very different character her people bear from anything known on the mainland. They are still alone in all the east in having adapted themselves

to the strenuous conditions of these latter days.

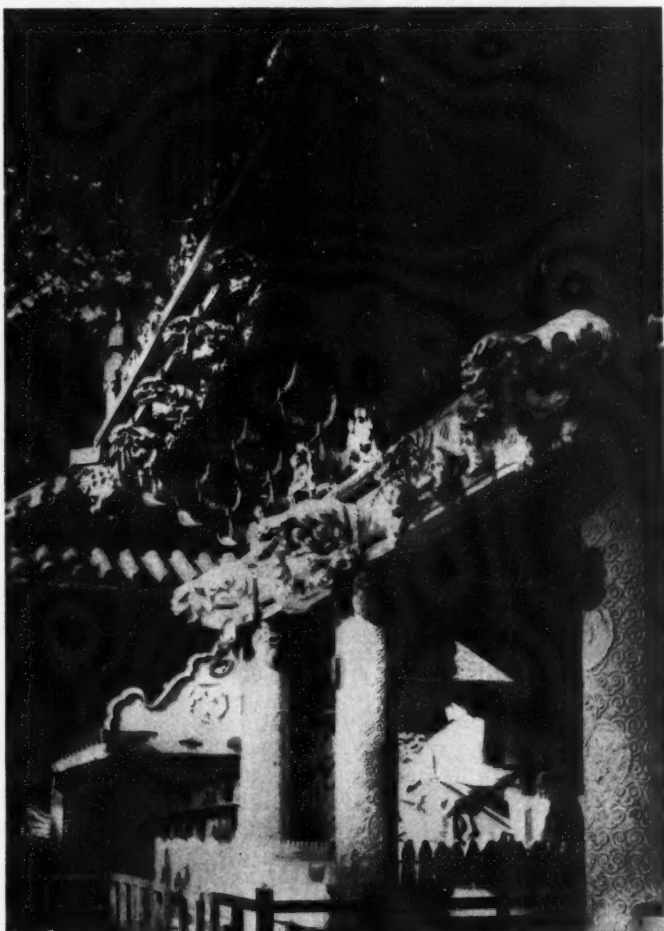
Of all Far Eastern architecture, particularly that of Japan, it may be said that its greatest triumph is to have combined logically and beautifully the work of architect and of landscape gardener. The rocks and trees of the hillside, even the flowers and the distant views, are quite as much part of the design, whether provided or selected, as anything in the way of actual building. And, except here and there in a crowded city, no temple consists merely of a single hall. Rather the sanctuary comprises one or several courts, open or else enclosed by cloister-walks or roofed screens of stone or wood, or dug far into the side of a hill and surrounded by battering granite walls that prevent the court from slipping down into the plain, and the hillsides from avalanching into the court. At the mausoleum of Iemitsu at Nikko the effect of solemn grandeur is overpowering as, after the ascent of long flights of mossy, fern-grown steps under the dark shadow of ancient trees, one gains the final terrace and beholds in front the mountain court, bounded by granite walls against the hills, immense cryptomerias rising far above them, and framed in this majestic setting, sharply contrasting with the sombre black-green of the foliage, there blaze the rich color and marvelous carving of the temple's inner shrine, beyond a glorious gate all white and gold. Nature and art seem each to supply what makes one admire the other more. The Japanese have taught themselves exactly to preserve the proper mean between beautiful site and excessive formality.

The temple halls are not by any means the only ornaments of the well-treed courts. Each large temple or group of temples usually has a pagoda

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lofty as most church towers, yet sometimes scarcely rising over the tops of the surrounding trees. As a rule five stories, with as many well-bracketed roofs projecting far beyond the intermediate galleries, rise from a basement of stone and are crowned by a tall metal pole with rings all round, surmounting the apex of the highest roof. All else is of wood and usually there hangs down the center a long heavy beam to act as a sort of pendulum in case of earthquake shocks. The manner in which the Japanese have evolved these remarkable pagodas from the original Chinese towers of porcelain and brick and stone, preserving the form but introducing a spirit entirely their own, is very characteristic of their use of foreign ideas. A temple court usually contains a great oblong granite kist full of clear spring water, covered by a pillared canopy superbly carved and sometimes painted, too. Lanterns of stone or bronze, varying from rude and almost rock-like forms to gloriously finished works of art with bas-reliefs or open trellis with perhaps flying angels or historic scenes, are invariable adornments of temple courts. Often they are so numerous as to have to stand in meaningless rows, as in a sculptor's

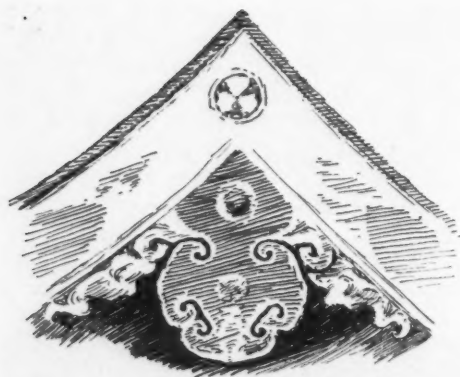
yard. In strange contrast with the Japanese taste that in a private chamber one never wants to see more than a single kakemono at a time, there is hardly a single important temple in the land that would not be aesthetically improved by the removal of some of the ornaments that overcrowd its courts. Two picturesque low towers, with sides sloping up to little galleries with gabled roofs above, contain a large



A DETAIL OF THE INTRICATE CARVING ON THE YOMEIMON, OR DAY-STAYING GATE AT NIKKO.



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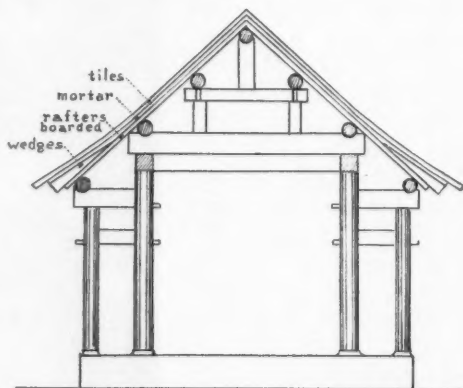
RIDGE PENDANT. IEMITSU MAUSOLEUM. NIKKO.

drum and a bell, or if the bell is very large it hangs in an open pavilion and is struck by a swinging beam. At dusk as the sun goes down and lights appear in the dazzling halls the sound of drum and answering bell produce an unearthly effect through the gathering gloom. It is an atmosphere of very long ago. These courts perhaps are not much changed since Buddhism was first preached throughout the east or the Roman Empire fell.

The Japanese temple or monastery almost invariably consists of a great group of separate buildings which nevertheless form an architectural whole as harmonious as that of a great medieval abbey in Europe, and with very much the same general uniformity as to the distribution of the various parts.

The later architecture of Japan, both ecclesiastical and military, is obviously derived from the mainland. Chinese institutions, including art in all its branches, were introduced through the Korean peninsula to undergo a national transformation in Japan. Chinese buildings for practically all purposes are modeled on tents, the beautiful roofs following in their delightful curves

the natural sagging of canvas and being sustained on numerous columns of wood disposed in parallel rows. As a general rule the roofs are doubled by the simple device of raising the whole central part of the building and placing on the outer columns, all around, a lower roof leaning against the inner wall, which never rises sufficiently high above the aisle to make room for clearstory windows. It is perfectly immaterial to the design whether the surrounding aisle is open to the hall or forms a cloister all round it. It is remarkable that in both countries, but particularly in Japan, a really impressive, sometimes even monumental and massive, style of architecture was evolved without either serious departure from the tent-like forms, or, in the case of Japan, using any other material than timber. Most important Chinese temples have their end-walls of brick, occasionally covered with bas-relief in ceramics, as in a beautiful little shrine outside the north gate of Hochienfu, Chihli. There are examples of columns in marble or stone, of which a splendid specimen is found in the Temple of Confucius at Ch'üfu, Shan-



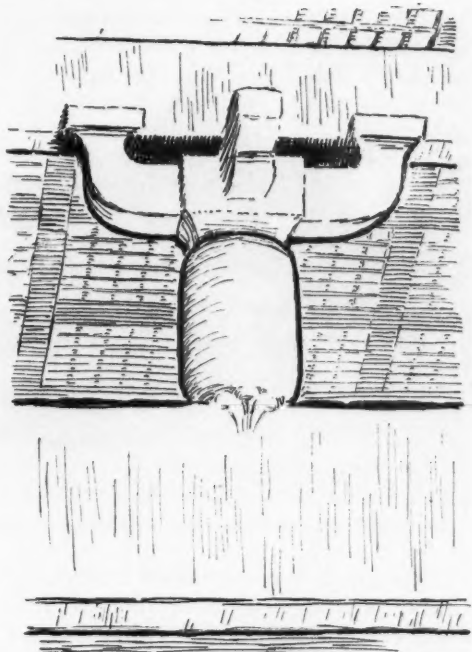
HALL IN TIENTSIN, CHINA, OPPOSITE THE ANGLICAN CHURCH.



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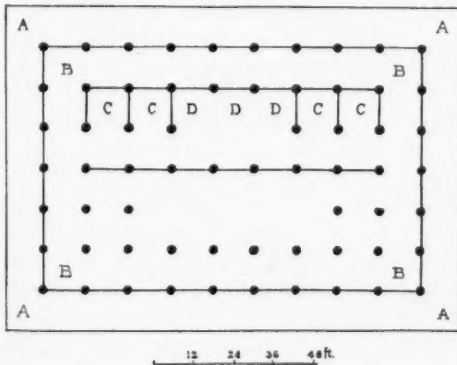
tung. In Japan quite invariably the widely overhanging roofs rest on columns of wood, the walls consisting merely of screen-work between them, and, instead of the Chinese pavements of brick, matting covers the boarded floors.

Another extremely important difference is that Chinese buildings almost always display open timber roofs while those of Japan are all but invariably ceiled.\* Chinese roofs are framed as a rule of heavy timbers without the principle of the truss, huge cross beams (which it would be inaccurate to term tie-beams and collars) resting on the columns or on thick dwarf queen-posts. The hall from which the accompanying section was made dates only from 1897, but there is good reason to believe that the general arrangement has hardly varied in 2,000 years. It is the germ of every building of the kind in both China and Japan. While the architecture of Japan is obviously based



DWARF ROOF COLUMN, SAMBUTSUDO, NIKKO.

\* Exceptions in Japan are the hall of Hongwanji, Kyoto, which has an open roof with a perfect forest of timbering and in China a Buddhist temple beyond the south suburb of Hsiung, Chihli, whose hall is ceiled in flat panels with a large dragon in relief on the octagonal center.



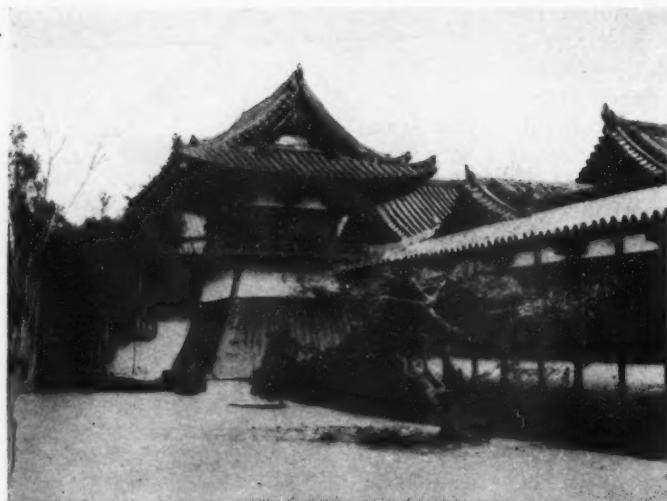
PLAN OF SAMBUTSUDO, AT NIKKO.

- a. Outline of roof, forming a sort of cloister all around the building.
- b. Internal aisle.
- c. Chapels.
- d. Three large figures.

on that of her mighty neighbor, the details in almost every part are about as different as they well could be.

The Buddhist architecture of Japan is sometimes divided into four or five periods, but the earlier ones are represented only by a single building apiece and the differences are so slight that no real parallel to the different styles of Gothic can be found. All that can really be said is that forms are constantly becoming more ornate, and that the Tokugawa period has many points of resemblance to the overlaid work of the European Renaissance. The difference between ancient and more recent work is almost wholly in ornamental detail, and even that far more in quantity than in character. The actual structural forms are much more stereotyped than those of Gothic.

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BELL TOWER JYOGUIN HORIUJI, YAMATO (ASHIKAGA PERIOD).

Though it is constructed entirely of timber an impression of monumental massiveness and grandeur, almost equal to that of a Norman cathedral, is produced by the great hall, or *kondo*, of the Todaiji at Nara. Its dimensions would entitle it to a very respectable position among Christian churches, for its length is well over 200 feet, its width is not much less, while the ridge of its huge hip-roof rises 150 feet into the air. Though the structure visited by the present writer dated back only about two hundred years—it was reconstructed in 1913—there is every reason to believe it to have exactly reproduced the original building of the eighth century. Its plan is of the simplest with far-projecting double roofs showing little development from the early seventh century *kondo* at Horiuji, except that the long line of the lower roof is broken midway by a rounded gable of Shinto style under which is an opening that admits a little much-needed light to the dim interior. This is grandly conceived with enor-

mous wooden columns sustaining the flat roof, which is on three different levels, the lofty central space surrounded by a couple of aisles each ceiled on a lower plane, the outer one beneath the lower roof all round. The ceilings are plainly panelled, the caps of the great columns and the accompanying brackets are of primitive simplicity similar to what is shown in Fig. 2. The whole structure is so proportioned that the enor-

mous dimensions are hardly suspected. The huge sizes of the doors and other features are as deceptive as at St. Peter's, Rome. The purpose of this great building was to contain the vast seated statue of Buddha, fifty feet in height, that the priest Gyogi caused to be moulded in 749 after getting an oracular reply from the Sun Goddess at Ise (almost alone among the religions of the world Shinto exalts a lady to the highest place in heaven) to the effect that she was in truth the same as Gautama. So the confusion of Pacific Shinto and Indian Buddhism began on the soil of Japan.

Some Japanese sculpture of the sixth and seventh centuries resembles early Byzantine work—bony, angular and crude—but other figures show a much closer resemblance to the best work of Greece. This great statue belongs to a period of decline which affected fat and neckless forms; it is far from being a success. The figure is heavy and rather gross, the drapery is conventional, the upturned hand suggests

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rather vulgar recognition than solemn benediction, though the unsatisfactory effect is owing chiefly to the ugly negroid head, a replacement made in 1183 after damage by a fire.

A far more interesting hall, which seems to be in substance more than a thousand years in age, is the Sambutsudo or *kondo* of the Rinnoji at Nikko, a monastery whose abbot was, until the Restoration of 1868, always a prince of the imperial line. It is said to have been built in 848 by Jikaku-Daishi after the fashion of Chu-do on Hiei-san near Kyoto. In plan it closely resembles the *kondo* at Horiuji, having an upper half-hip roof and a lower one to cover the aisle all round. It is sustained in the usual Japanese way by a perfect forest of columns—seven rows and ten in each—thus dividing the space into a

number of little squares. Each column is made from a huge *kayaki* tree; the walls are formed by wooden screening with heavy banding beams, except where great doors work in sockets. The usual little square caps are supplemented by single brackets for the lower roof but under the eaves of the upper one they are triple, with extra rafters projecting between them. The exterior is covered with rich red lacquer on canvas, unrelieved save that the ends of the double rafters are painted yellow. Copper tiles give the roofs so massive an appearance that it is not always easy to remember the building is entirely of wood. Within, an aisle extends all round and the central roof is ceiled at a much higher level. A most impressive chamber might be formed if such were the object desired, but dark chapels,



GENERAL VIEW OF THE BUILDINGS FORMING THE GROUP OF HIGASHI HONGWANJI TEMPLE, AT KYOTO.

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AMIDA-NO-BUDDHA. THE COLOSSAL WELDED BRONZE STATUE OF THE BUDDHA AT KAMAKURA. ITS PROPORTIONS ARE HEROIC AND IT IS MEANT AS A TYPE AND SYMBOL, NOT AS A PORTRAIT.

mystery, the suggestion of more than is seen, are far more what both Buddhism and Japanese conceptions of art require; so the building is divided by impervious screens. As will be seen by a glance at the plan (fig. 3), one of these extends across the hall; others shut off from the "chancel" two little chapels on either side. Still in order to get a better open space, four columns in the space before the screen and two in that behind are omitted, but that the principle of construction may be pre-

served, heavy beams extend across between the other columns and upon these rest little dwarf pillars to sustain the panelled roof where the omitted columns would have come. The fact that these possess the same delicate entasis as is found at Horiuji seems to me a strong argument for the age of the building, combined with its general appearance.

The object of this hall is to contain three very interesting lacquer gilt figures (Amida, the thousand-handed Kwannon and the horse-headed Kwannon), which rest on lotus flowers and have their dignified and impressive features very largely enhanced by the flame-like aureoles behind. They are attributed to Jikaku-Daishi and it is interesting to see such figures in the positions originally intended. At first only a very general impression can be gained in the glimmering half-light, but as one gazes on, first one point then another becomes more clear, though there ever remains the impression of merely seeing in a glass dimly.

It certainly was not because the Japanese need have feared to flood their works of art with the clearest light of day. Their best known figure gains enormously in beauty from the fact that it stands out in the open air, framed by the vegetation of the lovely little seaside valley in which it stands. Nature has twice shown her strong preference to have it so by clearing away the covering temple by means of an earthquake wave. The great seated statue of Amida at Kamakura was made from plates of bronze by Ono Goroemon in 1252; its site had even then been hallowed ground for half a thousand years. Its height is almost fifty feet and the first sight through the trees is one of the really great artistic features of the world. A certain rather angular



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crudeness seems almost wholly to wear off as the image is closely studied. Supreme dignity, divine sympathy, patience, power, repose and deep contemplation are most admirably expressed by the whole poise of the figure, the head bent forward, the dreamy half-closed eyes. But for the suggestion of mustache the expression might be a little feminine. It is not intended as a portrait but a type; like most of the best Buddhist sculpture it does not delineate an individual but expresses a state of mind. Like the art of medieval Europe the sculpture of Japan seems to have reached its highest development during the brilliant XIIIth century.

Sometimes, as at Nishi and Higashi Hongwanji, Kyoto, and at Hommonji in Ikegami, two temple halls stand side by side or rather end to end, recalling the Irish tradition to impress the pilgrim by little chapels standing alone, instead of one great church. More often one hall stands behind the other and a corridor connects them to form part of the same structure. The relative awkwardness of this arrangement emphasizes the fact that the Japanese were incapable of the harmonious co-ordination of many sections into one great whole that is the glory of so many Gothic churches. Even as found at Nikko in the superbly ornate inner shrines of the two mausolea the grouping is felt to be not wholly satisfactory; in the Temple of Hachiman at Kamakura, a building in the mixed Ryobu-Shinto style,\* dating in its present form only from 1828, the effect is positively feeble. This shrine stands in the center of a cloistered court, a design from which so beautiful an effect is produced in the Chantry of Winchester College, but here the court is so small

and the temple halls so large that scarcely more than a passageway is left between. All these are very clear indications that without their rocks and trees the Japanese would have been immeasurably inferior to medieval Europeans in grouping the different sections of an important architectural whole.

Although by far the most usual, the oblong temple hall is by no means universal. A very attractive form is square, covered by a huge pyramidal roof. A good example is the Hase Dera, whose square, unpainted hall with huge thatched roof, projecting 8½ feet all round, looks over the city of Kamakura from the thick woods of the hillside. It was erected about 1400 and the severely plain board walls between the columns are pierced by the essentially Buddhist windows shaped like European bells that so often appear in the old rock-cut temples of India. The interior of the hall is arranged very much like the Sambutsudo at Nikko and in the dark penitentiality is a staid and very beautiful Kwannon with flowing drapery and naked feet that was carved from a single trunk of camphor-wood and lacquer-gilt twelve hundred years ago. She stands thirty feet high in the glimmering half-light and probably gives as good an idea as any object on the earth of what the famous statue in the Parthenon was like.

This square form of hall, but with double overhanging roofs, the central part rising far higher than the aisle, but always without clerestory windows, became the invariable pattern on which the library of a great temple was constructed, a revolving book-case containing, at least in theory, the whole collection of books that form the Buddhist canon. It is remarkable that in a Japanese monastery, as in a

\* This practically means a Shinto temple built in the Buddhist style instead of following the old Pacific thick-thatched forms.





THE CASTLE OF HIMEJI, A STRONGLY FORTIFIED TOWN IN TOKUGAWA TIMES, PRESENTS A CHARACTERISTIC EXAMPLE OF CASTLE ARCHITECTURE. THE BATTERING LOWER WALLS ARE IN MARKED CONTRAST WITH THE LIGHT WOODEN SUPERSTRUCTURE.

European one of medieval date, the purpose of each important building is obvious at first glance, but there is little further resemblance than that each set of religious buildings is grouped about a cloistered court.

A very much more ornate form of temple than any with which we have so far been concerned is to be found in the great hall of Nishi Hongwanji at Kyoto, a huge structure built in 1591, when what may be called the middle ages of Japanese story had almost run their course. All around the building is a cloister resting on a double row of

small square columns; the huge gable-ends are adorned with carved fretwork and the vast barge-boards of the great roof are probably larger than anything of the kind in Europe. A great feature is made of the characteristically Japanese pendants at their apex. The long series of front doors are fitted with magnificent ironwork and the bronze gutters with square down-pipes are made to contribute to the rich effect. Within, the columns support a gloriously panelled ceiling bordered in gold and black and painted with flowers in color by Yeotoko. The walls are like-



THE GREAT KARAMON AT NIKKO. CEREMONIAL GATEWAY TO THE TOMB OF THE TOKUGAWA SHOGUN IEYASU.

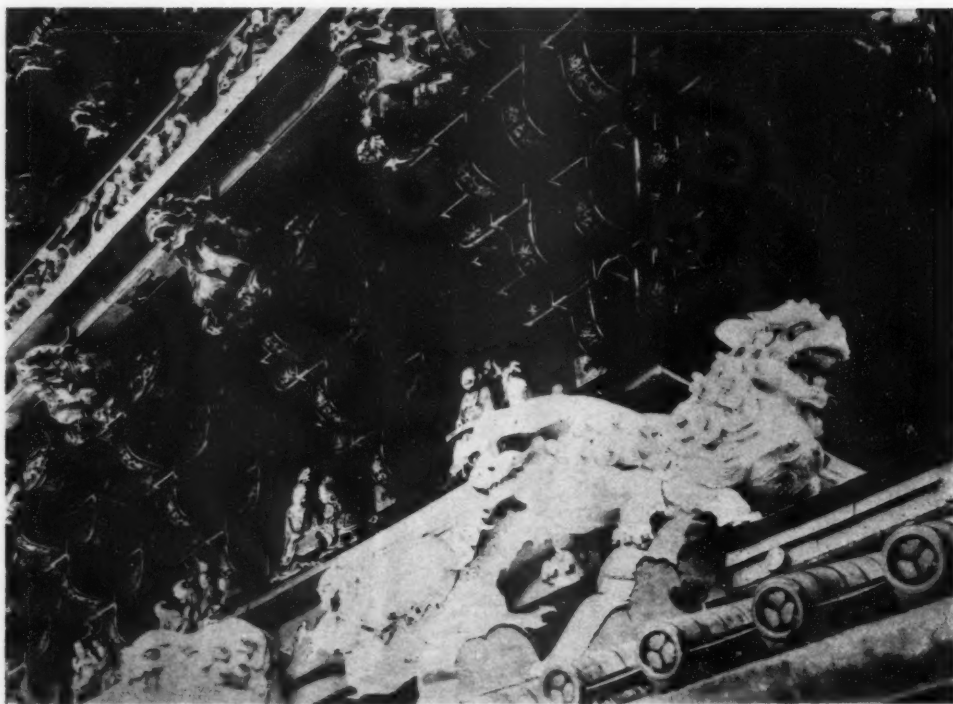
wise decorated, but interest centers in the magnificent sanctuary, which presents a perfect blaze of gold beyond the fourth row of columns, which are connected by a panelled and flowered gilt screen.

Cram calls this temple a "model of religious grandeur and solemn splendor", but of the Tokugawa style which almost immediately follows (in the early XVIIth century) he characterizes the chief structures at Shiba, Uyeno and Nikko as "unhealthy, exotic, decadent," while "in a way supremely beautiful".

Japanese architecture was undergoing very much the same transformation that had overtaken European at a slightly earlier time. Sculpture and painting now become much more

definitely than before part and parcel of the actual fabrics. Sections that had before been plain now stand out with carving and glow with brilliant color. Bracketing has become so excessively elaborate that it does not even look as if it could have any structural function. Walling between the columns is now almost incredibly ornate with large panels in high relief; though lavishly abundant, much of it will compare with Grinling Gibbons' choicest work. The simple plastering between the beams that makes some of the early work rather like old timbered houses in England and France is now no longer used.

It is remarkable that in China a more or less similar contrast between different buildings is to be observed, but there it is a difference between the



JAPAN'S MASTERY OF APPLIED SCULPTURE, AND THE PERFECT SENSE OF PROPORTION OF HER ARTISTS, ARE NOWHERE BETTER DISPLAYED THAN UPON THE YOMEIMON AT NIKKO.

South and the North. Apparently a similar lavish use of color was employed on the mainland at a very much earlier epoch. The Nestorian tablet (781 A. D.) tells us that I-Ssü "restored the old monasteries to their former condition, while he enlarged the worship halls afresh. The corridors and walls were nobly ornamented and elegantly decorated; roofs and flying eaves with colored tiles appeared like the five-colored pheasant on the wing."

But with all this elaboration of detail the real artistic taste of the Japanese saved them from falling into the garish and rather tawdry monotony that characterizes so much of the Renaissance work of Europe. At least when under their immediate spell one

feels that the great temples of Nikko are a triumph in that so munificent a profusion of color and gold do not err against the most perfect good taste. The interior of the Ieyasu shrine is really of marvelous beauty. The gold lacquer wall-columns support lintels displaying the most exquisite and intricate diaper of geometrical patterns. Brackets form a cornice round the top, and the first line of ceiling-panels is coved, thus adding to the effect produced. The panels are painted with dragons, no two exactly the same, and are parted by double ribs. Painted lion panels in black and white, or foliage and birds embossed in Chinese woods so finished as to give a sort of velvety effect, fill the spaces between the

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columns of the walls. But no sort of language can convey any impression of the indescribable richness of the general effect.

The greatest triumph of this sanctuary and perhaps of all the architecture of Japan is the superb gate of white and gold which is so covered with intricate detail that it is known as the Yomei-Mon, or the gate that can only be properly examined by devoting to it the whole of a day. In its general plan it is like many others of its class. It is set out with three rows of four columns each, so arranged as to present a passage in the center and two "niches" or spaces for statues on either side. The columns are covered with very minute geometrical patterns and in one case these are purposely set wrong-side-up for fear that too great perfection might provoke the envy of the gods, a very Greek idea. The lintels have carved dragons in very high relief and there are lion projections forming quasi-capitals. Above, however, are the real little square caps in connection with the quadruple brackets on which the gallery all round projects. Between these are little groups of figures and above them lions' heads. The gallery has a parapet carved chiefly with children at play. The upper stage is smaller and the columns are consequently not over these below; quaint beasts project as quasi-capitals and the white lintels have flying birds in low relief or dragons projecting far. The brackets that sustain the roof display two rows of fierce-looking dragons with red wide-open mouths. The roof is of the half-hip type with a curved gable breaking the line of eaves in the center of each side. It is exceedingly ornate and by its huge overhang emphasizes the smallness of the upper story.

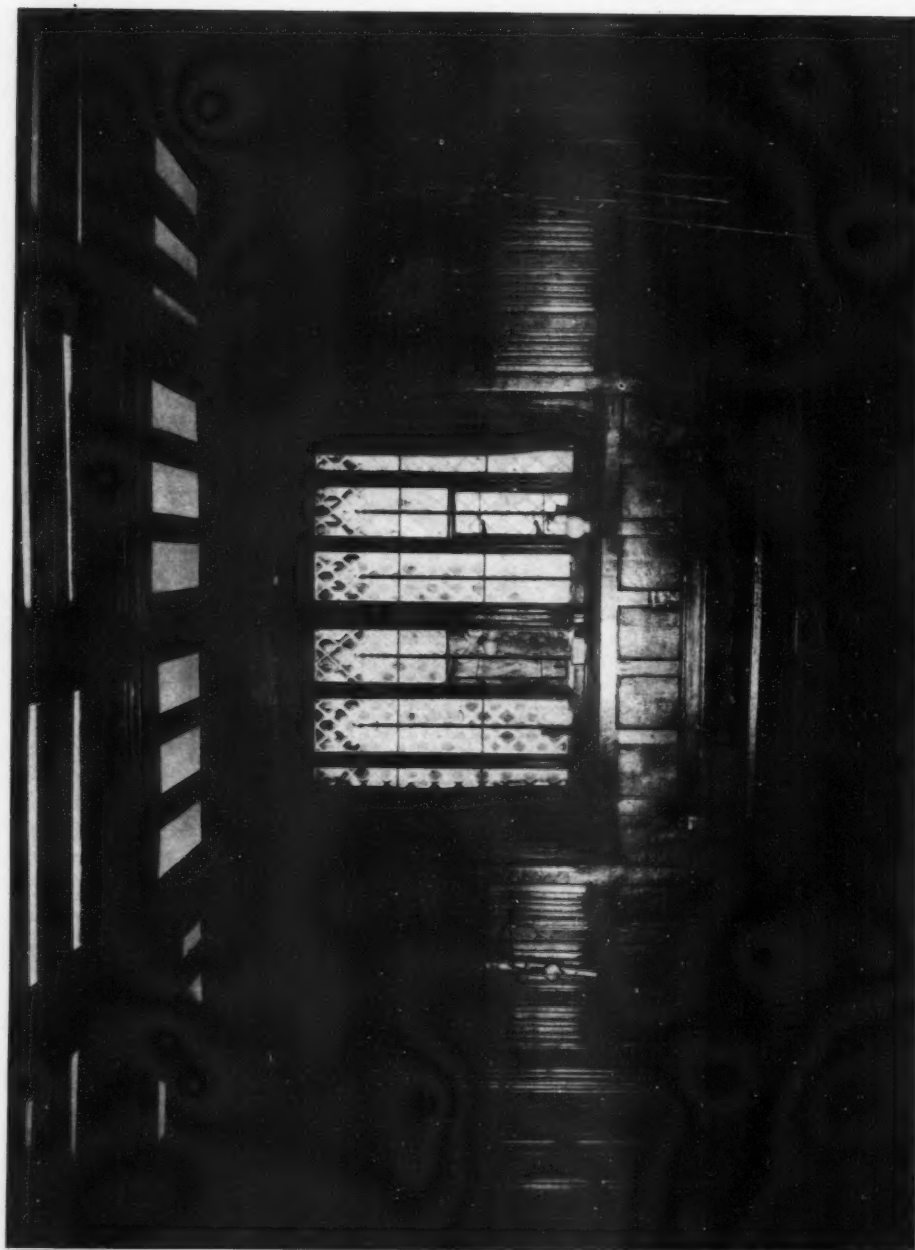
The "niches" have the most intricate arabesque sides, peony patterns whose details rather suggest Saracenic screens. As if it were felt that all this elaboration required some foil, the ceilings are covered each by a single huge black ink lion painted by Kano Tanyu, suggesting an impressionist picture framed in a setting of jewels.

With all the undoubted beauty of the Tokugawa work it must be admitted that much of the sculpture is markedly inferior to the best of earlier days. This is especially true of statues of human forms. The Great Buddha in Uyeno Park (c. 1660) and still more that in Kyoto (in its present form, 1801) are no better than grotesque caricatures.

We have already shown reason to believe that, had they so required, the Japanese might have built on a monumental scale. To a person who insists on importing to the Far East European conceptions of what really constitutes architecture it is likely enough that the feudal castles will seem its noblest works. They have often been ascribed to the influence of the Portuguese, and they do bear a certain very superficial resemblance to the great strongholds at Mazagan and Mozambique, but there does not appear to be any good reason for ascribing their origin beyond Asia. Nor does it seem that all are subsequent to the arrival of Europeans. That the idea was given by the vast city walls of China is likely enough; in character they are purely Japanese. Their moats are on a far vaster scale than is at all usual in Europe and both sides are faced with battering granite walls, those on the inside rising higher than those without. Instead of straight lines their sides show characteristic

*(Concluded on page 40)*





TUDOR ROOM. CA. 1490. GIFT OF MRS. EDWARD FOOTE DWIGHT IN MEMORY OF HER PARENTS, GEORGE PARSONS AND SARAH ELIZABETH EDDY PARSONS.

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A DETAIL GROUP IN THE GOTHIC GALLERY.

## A NEW WING OF DECORATIVE ARTS AT THE MUSEUM OF FINE ARTS, BOSTON

By ANNE WEBB KARNAGHAN

*Illustrated with photographs by Frances Benjamin Johnston*

WHEN the new wing of the Department of Decorative Arts of Europe and America in the Museum of Fine Arts, Boston, was opened, November 14, it again demonstrated the practical advantage of bringing objects of decorative art into a sequence and of displaying them in set-

tings that reflect something of the atmosphere of the times which produced them. The collection, now exhibited in its entirety for the first time, is the result of half a century of collecting by the Museum and by donors to the wing. It ranges in point of time from the Gothic Period through



ENGLISH XVIIIth CENTURY GALLERY.

the eighteenth century and includes examples of all types of objects of decorative art produced within these centuries by many nationalities, together with some twenty period rooms, most of which have been acquired within recent years. To a large extent the exhibits are gifts or loans to the Museum and represent the discriminating taste of experienced collectors.

This department of the Museum is installed in a wing of three floors adjoining the main building and overlooking a courtyard garden enclosed by the walls of the old and the new parts of the Museum. The garden is the generous gift of Mrs. Frederick T.

Bradbury, the Misses Hannah Marcy and Grace Edwards, and Mrs. W. Scott Fitz. It is somewhat French in character with a surrounding balustrade, a center fountain, flagged terrace and walks with planting of grass, shrubs, and ornamental trees.

The wing consists of more than fifty galleries and rooms. In these the collection has been arranged in chronological order as far as possible. On the main floor are objects from the Gothic Period through the seventeenth century; on the ground floor, English and American decorative arts of the eighteenth century; while on the court floor are American collections of the



PAINTED ROOM FROM PARIS, FRANCE, EPOCH LOUIS XV. GIFT OF GUY LOWELL.

seventeenth and eighteenth centuries. The galleries and rooms are arranged in sequence and the visitor progresses from room to room, from floor to floor without the necessity of retracing his steps.

The objects in the Gothic group date from the thirteenth to the late fifteenth century with a few twelfth century fragments and a notable Byzantine enamel of that century. They are exhibited in a stone-paved gallery, lighted from above and hung with splendid tapestries of French and Flemish origin. Eight fragments, recently acquired by the Museum and exhibited here, are all that remain from a set of ten large tapestries woven for Cardinal Ferry de

Clugny between 1480 and 1483. Against the walls are figures of carved stone, alabaster, and wood, painted and gilded; architectural details, including capitals of Romanesque, early and late Gothic styles, two splendid heads of early fourteenth century workmanship, tracery of French and Flemish origin, a Spanish reredos, and other fragments. A Nottingham alabaster representing the Trinity is an outstanding example of fifteenth century English work of the type. There are some wrought-iron, silver, silver-gilt, illuminated manuscript-leaves, and furniture, of which a fifteenth century sacristy-cupboard with carved and painted decorations is especially noteworthy.

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A small gallery suggesting a private chapel has been devised as a suitable setting for a large fifteenth century English window from Hampton Court, Herefordshire. With practically no restorations, it is an excellent example of this great period of painted glass in England.

The decorative art of Italy, Spain, the Netherlands, and England from the fifteenth through the seventeenth century is exhibited in a series of large galleries, each devoted to a single nationality. Many types of objects emphasize the relationship of the arts which were naturally associated in their own day, while the series of galleries brings out clearly the influence in stylistic developments of one country upon another.

From the middle of the seventeenth century on, the exhibits consist largely of period rooms with small supplementary galleries. The underlying plan of the wing is to present a sequence of furnished rooms supplemented by small

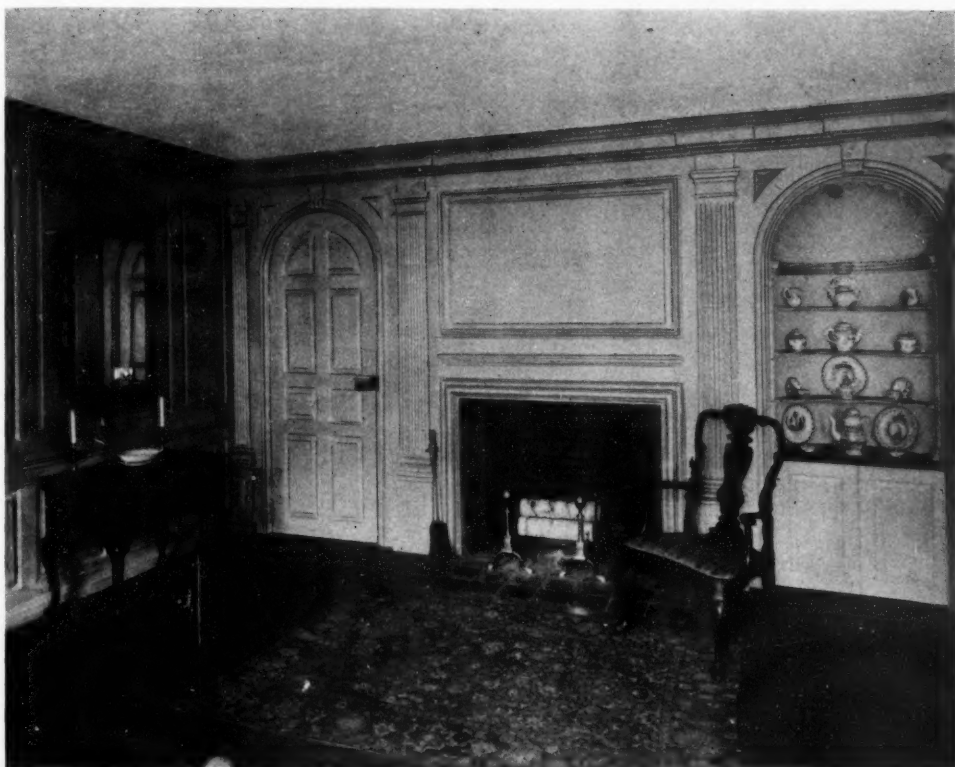
galleries containing collections of contemporary material. The full realization of this plan awaits the completion of the wing by the construction of galleries along its outer axis and by the acquisition of a few more European rooms which will fill the gaps at present existing in the stylistic sequence.

The earliest period room is a Tudor interior from Somersetshire, England, dated about 1490, a gift to the Museum by Mrs. Edward Foote Dwight in memory of her parents, George and Sarah Elizabeth Eddy Parsons. The deep tones of the interior oak woodwork, enriched by centuries of use, and the exterior carving in the domestic Gothic style, are remarkably well preserved. It is interesting to compare this handsome English room of the late fifteenth century with the earliest American room in the wing, one of seventeenth century type from West Boyford, Massachusetts. The quarrel-pane windows, the wide fireplace, beamed ceiling and paneled walls of the



SPANISH GALLERY.





ROOM FROM MARBLEHEAD, ESSEX COUNTY, MASS., ABOUT 1730. GIFT OF MRS. GEORGE H. DAVENPORT.

latter, are clearly simplified versions of the Tudor style stripped bare of ornamentation by the rude necessity imposed by the primitive life in the early Colonies.

It is, however, in eighteenth century material from both Europe and America that the wing is richest. In large measure this is due to the favorable circumstance that exists in Boston for bringing together in the Museum many examples of the best type of furnishings produced during the eighteenth century. For these objects have chiefly come from friends of the Museum who are collectors, or who have inherited them from ancestors whose good taste enriched their homes with the best fur-

nishings available in their day. As a result the collections abound in local tradition and represent a quality of design and workmanship difficult to obtain now-a-days. Likewise the economic conditions which have in recent years placed so many fine old homes on the market, have made it possible for the Museum to become the possessor of distinguished interiors, at a time they were most desired and when it was of serious concern to preserve them as part of America's artistic heritage.

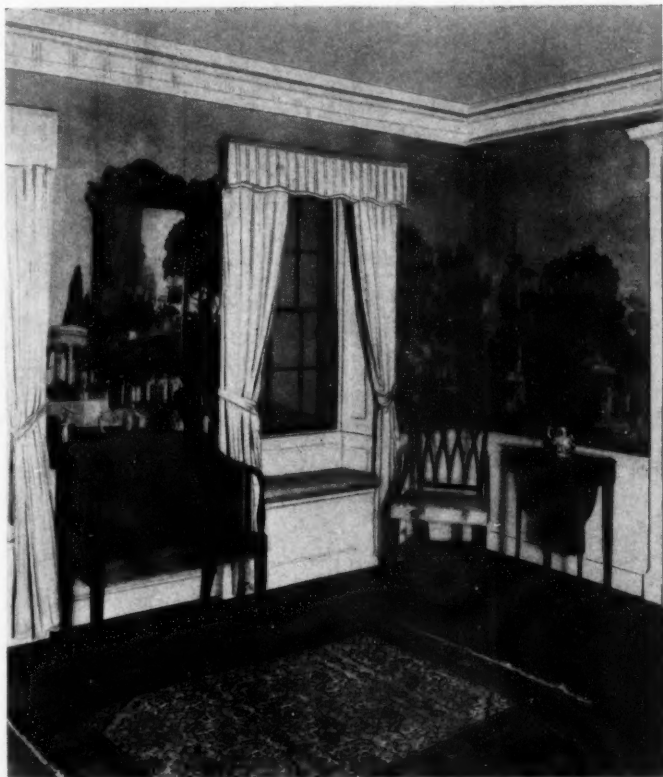
An imposing English room, dated about 1690, anticipates the eighteenth century English interiors which were in turn reflected in the Colonial style that flourished in this country from 1725





ROOM FROM PORTSMOUTH, NEW HAMPSHIRE, SECOND QUARTER OF 18TH CENTURY. HENRY LILLIE PIERCE  
RESIDUARY FUND AND CONTRIBUTION FROM TEMPLEMAN COOLIDGE AND CHARLES H. TYLER.

## ART AND ARCHAEOLOGY



PARLOR FROM OLD SHEPARD'S INN, BATH, MAINE. GIFT OF DUDLEY LEAVITT PICKMAN.

room, there is a rare Chippendale interior with furnishings that illustrate the individual genius of this greatest of eighteenth century English designers. This room with its carved and paneled walls, enriched ceiling, and decorative canvas panels comes from Woodcote Park, Epsom, Surrey, England. The room and its furnishings, "in the Chinese taste", have been assembled over a period of years by Mr. Eben Howard Gay, the donor, and present an ensemble that is possessed of a unity and harmony beyond the usual possibilities of a Museum to achieve.

The close relationship of Chippendale to the French style of the

through the Revolutionary period. This room, from Hamilton Palace, Lanarkshire, Scotland, is the gift of Mrs. Frederick T. Bradbury in memory of her brother, George R. White. It is paneled in oak, with elaborate overmantle carving in the style of Grinling Gibbons. The walls are hung with tapestries and early English paintings; on the floor is an Ispahan rug of the early seventeenth century, and at the windows are hangings of Genoese cut-velvet of the period. The furniture is English, also of the seventeenth century.

While the collection does not as yet contain a typical Georgian English

eighteenth century is suggested by four French rooms in the collection. Two are from the Château de la Muette, Passy, France, the residence of Louis XV in his youth. They are paneled in oak with enrichments in the Regence style and the furnishings are of the same period. Of slightly later date is a charming boudoir with paneled walls painted in floral sprays of pastel shades. It was the gift of the late Guy Lowell, architect of the Museum. A fourth French interior, dating from the early years of the reign of Louis XVI, is also the gift of Mrs. Bradbury. It is a salon from Paris, with paneled walls carved and gilded, and enriched with

## ART AND ARCHAEOLOGY

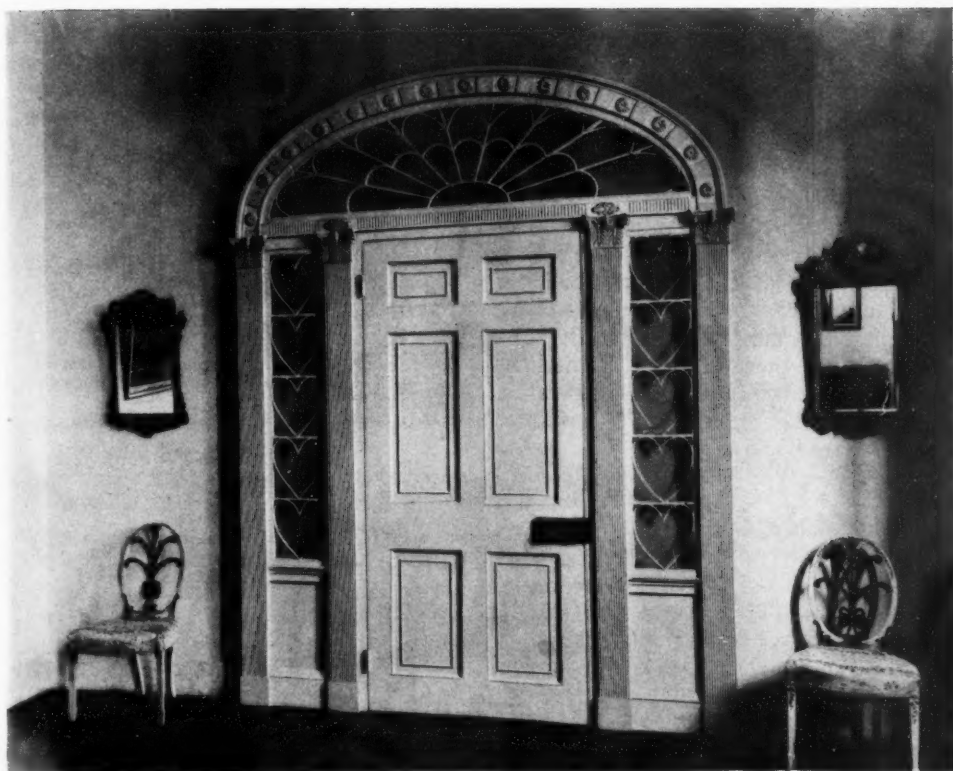
mirrors and panels of tapestry. The furniture is of lacquer, and of carved and gilded wood with tapestry coverings, while the eighteenth century chandeliers (a pair) are of rock crystal, amethyst, and topaz quartz. The flooring is modern. In most of the period rooms old flooring has been used, but where new material was unavoidable, it has been laid in the manner of the time represented by the room. This is in line with the effort of the Museum to make the period rooms actual reference sources as well as to give them the charm and atmosphere of the past.

The most complete series of rooms in the wing is, quite logically, the American series. In it may be traced the changes that took place in the well-to-do American home and its furnishings, particularly in New England, from the seventeenth through the eighteenth century. The earliest structure shown is the framework of the second story of a house in Ipswich, Massachusetts, dating from about 1675. This has been incorporated in the walls of a gallery devoted to seventeenth century furniture assembled and loaned by the Trestle Board, a group of local collectors. Adjoining this gallery is the room from West Boxford, Massachusetts, also seventeenth century in type.



AMERICAN GALLERY. DOORWAY FROM HATFIELD, MASSACHUSETTS, 1762.

A detail of the same house in 1725; the parlor from the Orne House, Marblehead, Massachusetts, dating from 1730 and given to the Museum by Mrs. George H. Davenport; a 1740 interior from Fiskdale, Worcester County, Massachusetts; and a Portsmouth, N. H., room of the style of 1750 illustrate the development of the American interior during the pre-Revolutionary period; while a room from the old Shepard's Inn at Bath, Maine, given by Dudley Leavitt Pickman, reflects the post-Revolutionary days of increasing prosperity and wider travel. The imported French wall-paper, the delicately carved woodwork, the furniture in the



LUCY DERBY FULLER COLLECTION. GIFT OF S. RICHARD FULLER, IN MEMORY OF HIS WIFE, LUCY DERBY FULLER.

style of Sheraton, were characteristic of the better homes in New England at the close of the eighteenth century. But it is in the series of three original McIntire rooms, perhaps the finest known examples of this noted Salem craftsman's work, that the characteristic American style emerges. The chaste refinement of the ornamentation in these rooms, their beautiful proportions, and the well-chosen furnishings give a picture of the taste and culture of our forebears who shared in the shaping of this nation.

Each room throughout the wing is supplemented with one or more galleries containing contemporary collections of glass, pottery, textiles, furni-

ture, metalwork, and other types of objects in which are reflected the changing influences passed from one country to another in the seventeenth and eighteenth centuries. One gallery is reserved for special exhibitions, which will be changed at frequent intervals, and another is devoted to early ship models loaned to the Museum by J. Templeman Coolidge. Small passages, window-alcoves and recesses have been utilized for the display of groups of objects related to nearby rooms and selected for their particular value in the artistic scheme of display. They serve admirably to give variety to the exhibition and to provide unexpected notes of interest which cannot but add



## ART AND ARCHAEOLOGY

to the pleasure of a tour through the wing.

In the ordered and unified sequence of exhibits, each room gathers charm and importance. A congenial atmosphere pervades the whole and the relationship of each unit to the general scheme is conspicuous. While the creation of an harmonious ensemble has been emphasized, the most significant achievement has been the assembling of authentic material and its presentation in a manner as historically correct as serious study and research into available facts have made possible.

The building was designed by the late Guy Lowell, architect of the Museum; the plan of installation was prepared by the Curator of the Department of Decorative Arts, Edwin J. Hipkiss, and carried to completion under his direction with the constant working cooperation of the Installation Committee, Henry Forbes Bigelow, Chairman, William Truman Aldrich, J. Templeman Coolidge, William Crowninshield Endicott, Dudley Leavitt Pickman, and the Director of the Museum, Edward Jackson Holmes.



## THE ARCHITECTURE OF JAPAN

*(Concluded from page 29)*

curves. The earth dug from these moats was evidently used to raise the level of all the land enclosed, some acres in extent; there are usually several courts. The gates are approached by causeways instead of draw-bridges, but are protected by internal enceintes, less scientifically planned than those that cover Chinese city gates. The walls rise above the level of the castle courts and are filled with earth between the heavy facing on each side. The keep, which is always on the outer line, is a great square mass of earth faced with stone walls, over which rises a huge tower of timber covered with white plaster, and furnished with pro-

jecting roofs like those of temple halls. There are smaller towers of the same general character rising above the walls all round, but not very many still remain, the plaster having proved very ineffectual as a protection against fire. The contrast between the very light superstructures and the enormously massive walls of stone is very striking. In their present condition of picturesque half-ruin, lotus covering the waters of the moat and wild flowers growing up and down the crumbling walls, these old feudal strongholds have all the charm of the medieval castles of the West.

# THE WORLD'S OLDEST STAINED-GLASS WINDOWS

By FRANZ L. MÜLLER

THE stained-glass window is one of the really remarkable things in the history of culture and human commodities. Considering that even at the time of the Romans there were glass-works in Germany and France, it is surprising that until far into the Middle Ages the glass window for living quarters was used in neither Germany, France nor England. To this day it has remained a secret why the use of glass windows, without which present-day homes are unthinkable, and which was already known to the Romans, spread so slowly farther north, where the rougher climate, one would think, must have made this protection much more a means of comfort, if not an article of necessity.

In central and northern Europe, centuries before the castle, the palace or the ordinary house, the church made use of the glass window. From this fact it appears that the art of window-glass making profited not so much from practical as from aesthetic demands. The population which, much more hardened and incomparably less pretentious than that of later ages, found the glass window superfluous in the home, would surely have missed it, so far as practical need was concerned, in the cathedrals.

Whether the origin of the medieval art of stained-glass making was in Germany or France, history does not know. Certain it is, however, that the oldest reference to it is found in Tegernsee in Bavaria, Germany. There, about A. D. 1000, the abbot Gosbert calls himself fortunate in that his church, the windows of which had

until then been covered with old pieces of cloth, now had windows of colored glass, through which "the golden haired sun beams upon the floor through the colors of the painted glass, filling with joy the hearts of the faithful who marvel at the unaccustomed work of art".

It is not the usefulness of the windows which the abbot praises, but the exalted, joyful frame of mind which they evoked among the church-goers. And it is the creation of this solemn, exalted mood which the ornamentation, figures and harmony of colors of the glass-master serve.

Fortunately, some windows from this earliest time of glass-paintings have been preserved. They are in the Romanesque part of the Cathedral of Augsburg, and are especially important because they are the world's oldest existing pieces of stained-glass. In France, there are some which date from about one hundred years later.

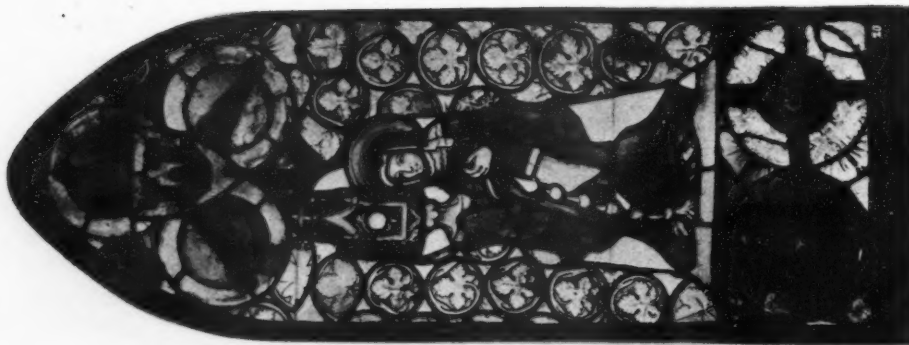
Rigid, serene and unapproachable the figures on these Augsburg windows look. Their wide-open eyes do not see human things; they see the divine only. They are turned toward the holy and are meant to tell the faithful that all is vain which does not serve God alone. Of special significance for the connoisseur, however, are the colors used in these oldest windows; for while in the later glass-paintings of Romanesque style—in France as well as in Germany—a deep, dark, warm blue furnishes a saturated, mild, underlying hue, over which the masters let blaze and gleam a fiery red, the color composition of the Augsburg master springs



GOthic GLASS-PAINTING, IN MAICHINGEN, NEAR AUGSBURG, GERMANY.



OLDEST GLASS-PAINTINGS KNOWN IN THE WORLD: TWO OF THE STAINED-GLASS WINDOWS IN THE CATHEDRAL OF AUGSBURG, GERMANY. (ABOUT A. D. 1000.)

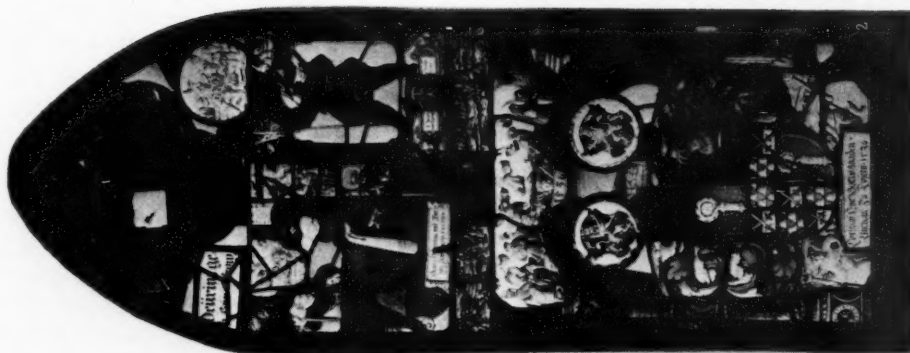


GOthic GLASS-PAINTING, IN CHURCH IN MAICHINGEN, NEAR AUGSBURG, GERMANY.

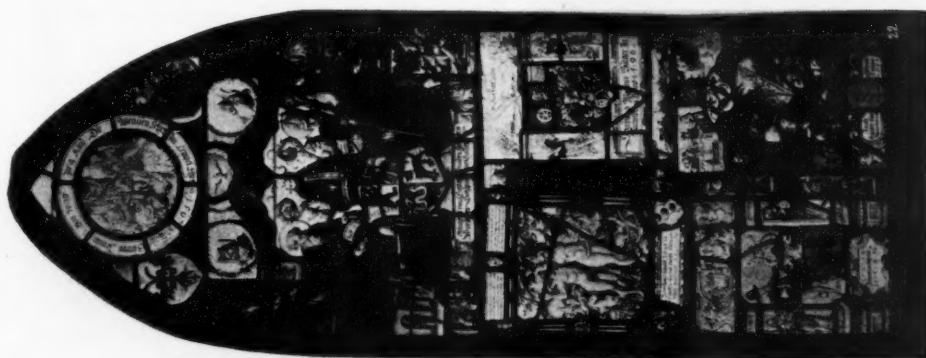
IN MAICHINGEN, NEAR AUGSBURG,  
GERMANY.

OF THE STAINED-GLASS WINDOWS IN THE CATHEDRAL  
OF AUGSBURG, GERMANY. (ABOUT A. D. 1000.)

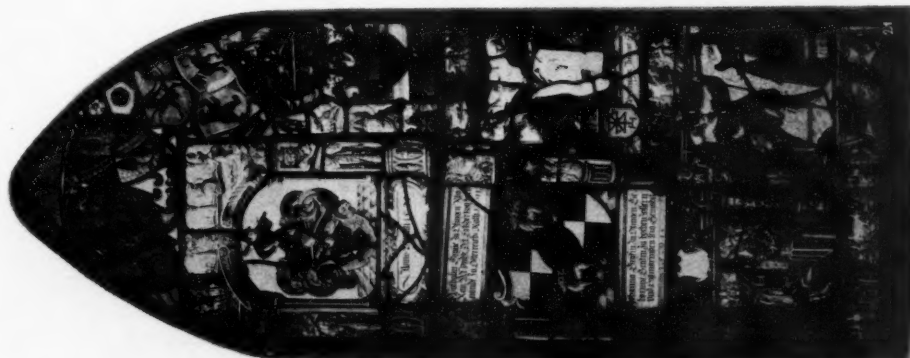
INGEN, NEAR AUGSBURG, GERMANY.



GLASS-PAINTING OF 1536, IN CHURCH IN  
MAICHINGEN, NEAR AUGSBURG, GER-  
MANY.



SWISS STAINED-GLASS WINDOW, A. D.  
1547, IN CHURCH IN MAICHINGEN, NEAR  
AUGSBURG, GERMANY.



GLASS-PAINTING, ABOUT 1550, IN MAICH-  
INGEN, NEAR AUGSBURG, GERMANY.



## ART AND ARCHAEOLOGY



GLASS-PAINTING BY HANS HOLBEIN. ST. JOHN THE EVANGELIST. FROM THE RENAISSANCE PERIOD. IN ST. ULRICH CHURCH, AUGSBURG, GERMANY.

from a basic perception which is entirely different. Blue is used but very little; red and green dominate the ground, with occasional interspersions of yellow. It is this dampened green which gives these paintings their singular, measured, concise background of refined quiet, from which the yellow gleams forth bright and shining like sunlight. This color composition is more nature-like than those others of blue and red which became the vogue later on and were intended more for contrast. In the color-harmony based on green, one feels how the old master gains his color schemes directly from life. In this, there is something singularly touching, something that impresses one strangely even today, and which the eye finds only in these windows in Augsburg.

It is known how fast glass-painting spread, how the claims upon this art and its accomplishments increased with the rising power of the church, how the scale of colors became constantly more variegated, the technique more skilful. While Germany has been on the crest of each particular period in color compositions, she reached a particular perfection, especially during the most flourishing time of glass-painting, in form-composition. Germany is the classic land of mysticism, which, during the Gothic period, permeated the minds of men to such a degree that it also dominated, in a manner unequalled elsewhere, the chisel, the painters' brush, the pencil and even ornament itself. Standing, for instance, before the fantastically high and narrow windows of Peter Volkamer in the Lorenz church in Nuremberg, one will find the colors excellent; but the rhythmic play of Gothic ornamentation, which fills each figure, each movement, like accompanying music, and which,

## ART AND ARCHAEOLOGY

especially in the middle parts, seems to flow from the figures and to flee back into them in a mysterious manner, and which in the upper parts very tenderly, striving heavenwards, fades out in ever more delicate daintiness—this ornamentation inspires us with the same solemn vigor and the same hypnotic awe the people of the fifteenth century must have felt in experiencing the religious mysticism of their day.

The Renaissance cultivated glass-painting much less than the Middle Ages. It laid importance not upon color accords, but upon lightness of the rooms. It is the more remarkable that Augsburg has wonderful glass windows, by Hans Holbein, to show just from that period. Compare this Mary and this John by Holbein: the light flood of the gown dominates the picture of Mary. Indescribably calm and tender the serene, fine features of the Holy Virgin, holding the child to her cheek. This figure, placed in a small, protecting room, so that it may shine upon the spectator intimately, entirely untouched by worldly things, is proof of the most delicate sense of the beautiful. Passionately, on the other side, the drapery surges about the proud body of John. This passion each ornament with its surging, sparkling, rearing lines, communicates to us. And all alone, in this flood of colors and lines, rises the pale, knowing, noble face of the evangelist and prophet. This art of Holbein—to let the garment indicate, intensify and suggest the innermost feelings—is exemplary to our day and to the most modern expressionists. The psychological insight of the great German master, recognizing the possibilities as well as the limitations of both his materials and his themes, gives the keynote of his extraordinary success. It is this that differentiates him from the other painters of his time and proves his versatility.



GLASS-PAINTING BY HANS HOLBEIN. HOLY VIRGIN AND CHILD. FROM THE RENAISSANCE PERIOD. IN ST. MORITZ CHURCH, AUGSBURG, GERMANY.

## NOTES AND COMMENTS

### 1929 IN ART AND ARCHAEOLOGY

During its fourteen years of existence, ART AND ARCHAEOLOGY has consistently followed a policy of endeavoring to present the results of archaeological research in terms intelligible to the layman and interesting alike to scholar and amateur. As in the past, the ideal article, for which the Editorial Board is constantly searching, is a combination of important new facts, or facts newly interpreted, set forth in attractive, simple language, amply illustrated, and, wherever possible, linking past and present so clearly as to have a bearing upon the life of today.

In 1929 the diversity of articles will be continued, and extended if possible. A series of very unusual papers by Italian scientists will present various phases of life during the Roman Empire. Dr. Wilhelm Dörpfeld, the noted German scholar, has prepared an article on "Ancient Ithaca" which will appear in an early issue. A California architect is now at work upon a study of the Maya and Aztec influence in the field of American architecture and will illustrate it with some of the notable successes he has erected on the Pacific Coast. Strong articles on art will continue to be noteworthy features, and the decorative and applied arts are to have their share. In farther fields, China, Ceylon, India, Persia, and perhaps Russia, will be featured as circumstances permit. Europe as a whole will stand well to the fore, and the two Americas have given a wealth of interesting and important essays already in hand awaiting publication. The year's prospects are bright, and the reader of ART AND ARCHAEOLOGY is assured of a wealth of material obtainable in no other publication in the world. The illustrations, as usual, will be chosen with the greatest care and reproduced by the same master craftsmen who have made the magazine so notable a contribution to American periodical publishing.

Still more encouraging is the steady growth of the ART AND ARCHAEOLOGY family of subscribers. During the past year the growth of paid subscriptions amounted to ten per cent. This increase does not seem large, but it is important. ART AND ARCHAEOLOGY retains, year after year, between 70 and 80% of all its subscribers, so of every ten names added to our lists for 1929, seven or eight will be found there still in years to come, and thus the permanent elements of growth seem assured. We begin a new volume, therefore, confident and looking forward to a still more valuable and interesting

year, in which service to our readers will be as practical and far reaching as we can possibly make it.

### PUBLIC TASTE

By the votes of visitors to the Corcoran Gallery's 11th Biennial Show, which opened early in November and closed December 4, Gari Melchers was awarded the Popular Prize for his remarkable *Native of Virginia*. There is much to be thankful for in this. As a rule, the popular choice is antipodal to that of the professional

jury, and the mass opinion is all too seldom justified by a true appreciation of the values of the canvas. In the present instance, however, the public vote is a matter for both sober thought and hearty approval. That the prize would go to a figure painting was a foregone conclusion, but that the veteran Melchers should take it with this fine canvas—it should, beyond question, have been awarded the Corcoran's first prize instead of the insipid technicality *Summer* by Bernard Karfiol—makes one feel that possibly the public taste is improving, and that by degrees the visitor to our splendid galleries is becoming conscious of what constitutes genuine significance in a painting. Probably Mr. Melchers is not at all pleased. He ought to be. It is something to have painted a work capable of public triumph over the merely pretty, the ephemeral or the bizarre. And though the second and third choices of the public are characteristically unsuited for permanent acclaim, the popular taste is vindicated by its entire



"NATIVE OF VIRGINIA", BY GARI MELCHERS, SHOWN IN THE ELEVENTH BIENNIAL EXHIBIT OF THE CORCORAN GALLERY OF ART.

soundness in the first instance. By it we know the art-viewing American is growing. Would that so much could be said for the American painter in the large.

### JEANNE D'ARC AND ORLÉANS

To celebrate the 500th anniversary of its deliverance by Jeanne d'Arc, the city of Orleans, France, will hold a series of festivities, May 5-20, which are expected to attract as large a number of tourists from all over the world as attended the 2000th anniversary celebrations held last fall in Carcassonne.

The traditional civil, military and religious fêtes will be held, but with exceptional solemnity on this occasion. Additional and unusual events will include brilliant pageants portraying the history of France and of Orleans during the past five centuries, and a tournament of jousting, participated in by armored knights, that will be a faithful reproduction of the days of chivalry.

## ART AND ARCHAEOLOGY

### CREMATION AMONG THE MIMBRES VALLEY FOLK.

Last summer the Minneapolis Institute of Arts sent an expedition down into the Mimbres Valley of New Mexico under the leadership of Prof. Alfred E. Jenks of the University of Minnesota, formerly chief of the Bureau of Ethnology of the Philippine Islands. Working in conjunction with the local expert of the Santa Fe and San Diego Museums, Wesley Bradford, the expedition discovered a large quantity of pottery, and evidence, in the form of a powder contained in one of the bowls, which seems to indicate that the Mimbres people cremated their dead in prehistoric times, at least in some instances. On chemical analysis this powder proved to be bone-ash. If the Mimbres culture dates back some two thousand years, this is possibly indirect evidence of one of the earliest known instances of cremation.

Sixty pottery bowls were discovered by the expedition, which also shipped to Minneapolis a ton and a half of shards from which Dr. Jenks hopes to recover perhaps fifty more bowls. Those found intact were painted inside with remarkable designs. In almost every instance, the bowls were found inverted over the heads of the dead, who were buried in a sitting position. Almost without exception a hole was broken in the bottom, so that the spirit of the bowl might accompany the spirit of the man into another world. The designs may be divided into two general classes: geometric and naturalistic. No two are alike, and an endless variety of ingenious rectangular and curvilinear designs is to be noted. The mystery is that a race which showed so few other evidences of development should have pushed its ability in design to such a point of perfection. The animal designs, generally found in burials with children, represent bats, fish, birds, measuring worms, and turkeys.

### AMERICAN ACADEMY IN ROME FELLOWSHIPS

Three fellowships in Classical Studies each for a term of two years are to be awarded by the American Academy in Rome. Each Fellow will receive a stipend of \$1,500 a year with an additional allowance of \$250 a year to cover expenses of travel. There is opportunity for extensive travel, including a trip to Greece. The competitions are open to unmarried men or women not over 30 years of age, who are citizens of the United States.

Attention is called to the following general regulations. Persons who desire to compete for one of these fellowships must fill out a form of application and file it with the Secretary, together with letters of recommendation, not later than February 1st. They must submit evidence of attainment in Latin literature, Greek literature, Greek and Roman history and archaeology, and also ability to use German and French. A knowledge of Italian is strongly recommended. Candidates

will be required without fail to present published or unpublished papers so as to indicate their fitness to undertake special work in Rome. The Fellows will be selected by a jury of nine eminent scholars. For detailed circular and application blank apply to Roscoe Guernsey, Executive Secretary of the American Academy, 101 Park Ave., New York City.

### GREEK GOVERNMENT SANCTIONS AGORA EXCAVATION

Cable dispatches received November 16, by Professor Edward Capps of Princeton University, reported that the Greek Government had at last given its official sanction to the projected excavation of the ancient

Agora under the auspices of the American School of Classical Studies at Athens. The news indicates that the political and diplomatic difficulties which have been delaying the project for more than a year, have at last reached a satisfactory conclusion. Professor Capps regards as premature any further definite statement beyond what is already known.

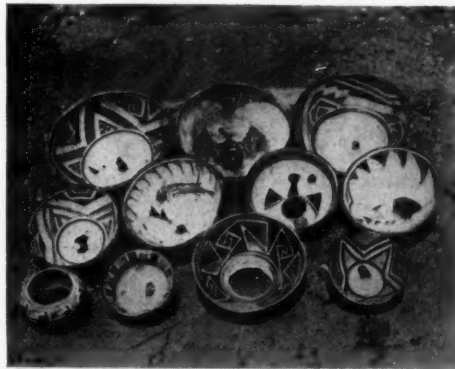
The area to be excavated covers some fifteen acres, which include most of the old civic centre of classic Athens. No more ambitious undertaking has ever been considered in the archaeological field.

It is supported by an American patron who wishes to remain unknown. The work, because of the extraordinary difficulties and extent of the task, is expected to continue for perhaps two decades at a cost of several million dollars. As a preliminary to the actual excavation, which must be carried down many feet, the purchase of property and the demolition of modern buildings encumbering the site will begin as soon as may be practicable.

A dispatch to the *New York Herald Tribune* from Princeton, giving the gist of the matter, goes on to state that "property will also be sought at once near the underground railway, from Piraeus to Athens, which forms the northern boundary of the tract to be excavated. The digging of this railway revealed clues to some of the ruins near at hand. A spur will be built from the railway for gondolas which will carry away debris from the excavation.

"The third locality in which property is to be purchased immediately, if possible, lies near the western boundary of the Agora. Here, beneath the foundations of the modern buildings, are believed to lie the ruins of the royal Stoa, an inclosed portico which was famous as a repository for stone tablets engraved with the laws of Athens, and other buildings which contained the paintings of the greatest classic artists."

Through a regrettable oversight in the haste of going to press with the December issue, the photograph of the Hon. Robert Lansing did not bear the name of the photographer. The portrait was by Bachrach and reproduced by courtesy of that Studio, to which apologies are tendered for the unintentional omission of proper credit.



POTTERY FROM THE MIMBRES VALLEY.



## BOOK CRITIQUES

*Early Florentine Architecture and Decoration.* By Edgar W. Anthony. Pp. vi, 109. 82 illustrations. Harvard University Press. Cambridge, Mass. 1927. \$5.

The publishers are hardly fair in claiming that the text of this book "will be found of more than passing value to the general reader". What Mr. Anthony does is to give a precise technical description of the Baptistery, San Miniato, and half a dozen other churches, date them on the basis of documentary and internal evidence, and discuss briefly the development of incrustated decoration. Not the slightest attempt is made to appeal to "the general reader". The analysis is, however, valuable to students of Romanesque art, and a useful bibliography is appended. Mr. Anthony places the Baptistery in the fifth century; he explains the inferiority of early Florentine sculpture on the grounds of local absorption in incrustated decoration, which he believes was developed chiefly under late Roman rather than Eastern influences; and he concludes that Florence "remained faithful to a strong, native classical tradition, and it is not a mere chance that the architecture of the Renaissance should have originated there". Any aesthetically sensitive reader will enjoy the illustrations and the competent craftsmanship of the book-making. Especially beautiful are the details from pulpits, baptismal fonts and choir screens, and two exquisite panels from the pavement of San Miniato.

W. R. AGARD.

*Prehistoric Man*, by George Grant MacCurdy. American Library Association, Chicago, 1928. \$1.

In asking Professor MacCurdy to write a short popular treatise on prehistory for its "Reading with a Purpose" series, the American Library Association has succeeded in offering the layman a stimulating and interesting introduction to the origin of man and his culture.

This little forty-five-page, red-covered book contains the substance of the author's thesis as expressed in his authoritative text, *Human Origins*. Leaving to one side the detailed description of prehistoric cultural phases, Dr. MacCurdy condenses into about an hour's reading the soundest scientific deductions of the day. More or less following the plan of the fuller work, a few words are said as to the

"why" of prehistory; next there is a concise disposal of the geological and chronological sides of the problem; then comes an excellently compiled seventeen-page synopsis of the stone and prehistoric metal cultures as seen in Europe. Four well-chosen line-drawings accompany the essay while the enormous bibliography of the forerunner is here represented by the mention of a few books (among them most justly the author's own) for supplementary reading.

J. TOWNSEND RUSSELL, JR.

*The Ancient World and Its Legacy to Us.* By A. W. F. Blunt. Pp. iv, 216, 149 illustrations. Oxford University Press, New York. 1928. \$1.50.

Here is an admirable little digest of ancient history which anyone, be he scholar or layman, can read with interest. Dr. Blunt, formerly lecturer at Exeter College, Oxford, has seen his theme with broad vision, written it with distinction, illustrated it with care, and given us a coherent, well-motivated whole without any loose ends. In three parts, devoted respectively to the Ancient East, Greece and Rome—the latter section twice as full as the others—the book emphasizes especially the characters of the different peoples, the peculiar inherent qualities of their widely varying civilizations, and estimates the debt we owe them. Some of the diagrammatic maps are excellent, and the illustrations in general supplement the text satisfactorily.

A. S. R.

### BOOKS AWAITING REVIEW

Among the many volumes received during the past few months and now awaiting review at the hands of experts are the following:

American Architecture: Kimball.  
S. Africa's Past in Stone and Paint: Burkitt.  
Art in the Life of Mankind, 2 vols.: Seaby.  
Outline History of the World: Davies.  
Cambridge Ancient History: Plates, Vols. 1 and 2.  
Drawing with Pen and Ink: Guptill.  
Zygouries: Blegen.  
Gothic Architecture in England and France: West.  
Vincent Van Gogh: Meier-Graefe.  
Guideposts to Chinese Painting: Hackney.  
Archaeology of Ireland: Macalister.

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